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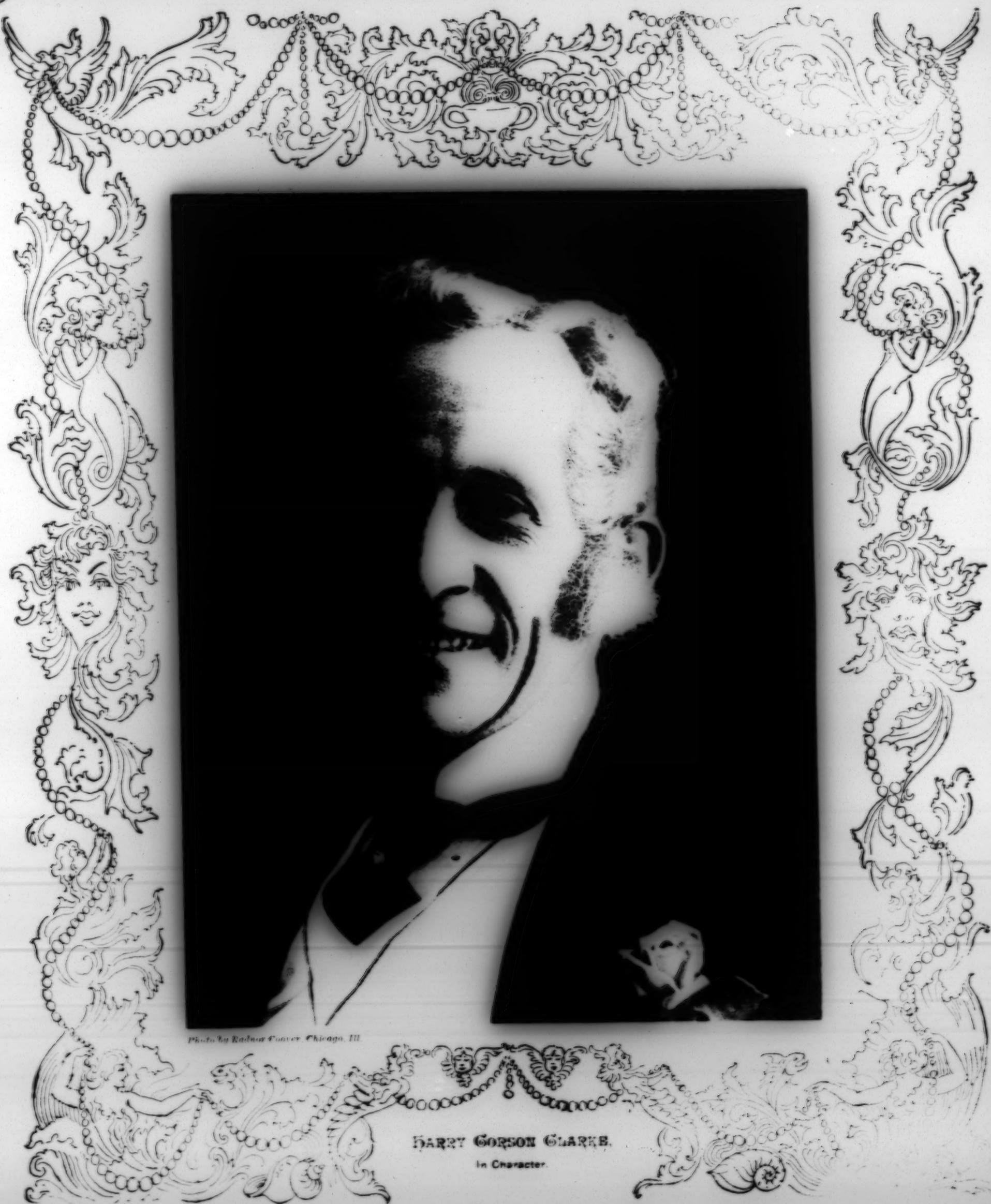


Photo by Eastman Frères, Chicago, Ill.

HARRY GORSON CLARKE.

In Character.

THE MATINEE GIRL.



As a triumph of modernity on the stage The Climbers takes all our bouquets. Even the slang is fresh and the songs warbled about the Christmas tree are from this Winter's operas.

Here we have the loves, the sins, the foibles and the clothes of the Twentieth Century. It was all so positively down to date that the Matinee Girl listened to hear them talk about the Queen's death or mention the newly-discovered star.

It is positively day before yesterday in its era. And the frocks the women wear! Already we are having our dressmakers go to study them for reproduction. At the matinee last week I saw any number of anxious-eyed seamstresses rubbering in an endeavor to get the lines of the costumes.

The stage frock is one thing that can be pirated and carried away in the mind's eye; but when they have been counterfeited and worn—well, they are sometimes quite different from the real thing.

The dinner gown that Miss Bingham wears in the second act is one of those wonderful things that modesties get up nowadays—full of expression and individuality. And the green velvet coat and sables that Mrs. Bloodgood sports in the snow storm, and the white driving coat of Minnie Dupree's—well, they are not at all like stage clothes. They are the sort of thing that you don't have to feel the back of to find out if they are silk lined. You know it instinctively.

There are so many clever people in The Climbers that it is difficult to select one for special praise among so many praiseworthy. It is a delight to witness a performance where not one of the players seems afraid to trespass within the magic calcium lit circle that marks the center of the stage, usually held sacred to the star.

Miss Bingham has James A. Herne's unobtrusive idea of making the "leading" part so-called only a part of the picture. It is a foreshadowing of the plays of the future when the old stage idea of lining up for the star's entrance will be condemned to comic opera. It is this very idea which makes The Climbers go with so much verve and reality. Not one of the clever speeches is lost. Every one is on his mettle, and the result is that, from Gottschalk's "Dodo Bird" to the graceful star, each role stands out distinctly, marked by the player's own conception of the character.

Plenty of praise is due this production. Scenes, stage settings and costumes are admirable. The library in the last act looks actually like a real room, and the snow storm outside the Hermitage is cold and dreary and drifting enough to be a setting for the sadness of the climax.

Snow storms on the stage are apt to be very funny. They have a way, like stage moons, of doing preposterous things. Sometimes they chase a leading man around the stage so persistently that it seems almost like persecution.

But The Climbers snow storm is a well behaved actuality and the entire scene, with its gathering lights of late afternoon, is very pretty and poetically suggestive.

Frank Worthing has had the luck once or twice to be cast for impossible roles utterly unsuited to him in every way, and it is a pleasure to see him at last in possession of an opportunity which he makes the best of.

This part of the weak, erring, dishonest man who in the eyes of the world holds a character of integrity, which he uses to further his unworthy aims, is an intensely interesting one. The playwright has drawn it cleverly, and the actor gives an interpretation of the role that does not strive in any way to make the sympathies of the audience go out to him. Not even a houseful of Matinee Girls could feel anything but contempt for the character of the dishonest broker. Even in his last suicidal gasp he is still a weak and cowardly cheat, afraid of what he has done, afraid to be known as a self-murderer.

In these days we have so many sadly romantic wife stealers, embezzlers, pathetic burglars and beautiful and tear-compelling adventures, that it is quite a novelty to see a part of this sort acted without overdoing in either direction.

Once in a while Mr. Worthing's voice seemed to get out of his control, until it was almost a shout; but with this one peculiarity the character is admirably conceived and acted—contrasted as it is against the sturdy manliness of the friend, acted by Robert Edeson in his usual strong, quiet fashion.

Mrs. Bloodgood's society girl, and the society widow weeping over tea and sandwiches, are two types beautifully new in stageland

and beautifully real in life. And Miss Bingham's society matron trying to face out the difficulties of her position in the eyes of the world for the sake of her son is a conception that makes us almost respect society.

Perhaps true hearts may beat under the decollete bodices one sees at the opera, and the germs of devotion to duty and home may lurk under tiaras just as they do under sunbonnets in the hayseed dramas, but it seems almost too good to be true.

Society is attacked so fiercely in the evening extras nowadays that I think we get to imagine it even blacker than it's painted. The love affairs of the Four Hundred form luncheon time gossip in our department stores, and as it is not an age of moderation in conversation, the society dog has been in condition for hanging on account of its bad name for several seasons.

But Mr. Fitch in *The Climbers* gives an idea of the innocuousness of it all, of the emptiness of even the Waldorf-Astoria when one is soul hungry, and, above all, of the deadly society patter of the moment where no one is conscious of what the other is saying.

I think it was that very clever writer, Gertrude Lynch, who made a little sketch for a magazine in which a woman determined to find out if people at teas really knew what they were talking about.

She presented herself one afternoon at several of these entertainments in succession, and to each hostess or guest who greeted her politely she answered simply but pleasantly. "Thanks, I was found dead in my bed this morning!"

She said this in turn to eight different people. Some replied: "How lovely of you!" or "It's very sweet of you to say so!" or something of this sort. But no one noticed that she was telling them anything extraordinary.

Clyde Fitch flatters all the types he draws just a little bit, and in this play he flatters his society talkers. They say some really good things.

A still small voice has come over the telephone wires from Milwaukee to the effect that matinees are bad for us girls.

The voice belongs to a scientist, who claims that youthful emotions are torn up to such an extent that morbid ideas of life are engendered, together with excitable nerves, too romantic notions, and all sorts of things.

This is about the worst ever. For years we Matinee Girls have stood for the good, the beautiful and the true, amid the army of playgoers the world over.

We have been the innocents of the playhouse, our eyes always ready to brim up or our hearts to thrill over the sorrows or courageous deeds of stage heroes and heroines.

Just fancy what an ungirl-like creature a young woman would be whose emotions were carefully kept in, compressed, and trained to answer to an educated intellectual wire with an optic nerve connection.

Emotions are not hurt by calisthenic exercises. The thrills and tears of the matinee are just as healthful to the mental well being of girls as the swinging of dumbbells and clubs is for their bodies.

Repression of the emotions is worse than the most tearful matinee that ever caused an afternoon audience to sob into its chocolate creams.

Take the girl who grows up with her tears and her smiles carefully kept in; who analyzes, weighs and sizes up every one she meets and calculates as to the choice of conversation that will prove the most impressive. What a queer young person she is! She occurs sometimes and she is always anaemic, impossible. And as she develops she grows into a still more disagreeable woman.

The matinee is a far more wholesome influence in the lives of women than novels. A few years ago women sat at home all day poring over novels and weeping over them. Now they laugh at them. At the theatre they may laugh and cry also. They get diversity of emotional massage.

To many women who are ill, worn out from housekeeping or the various domestic woes that crop up in modern lives and must be lived through, the matinee, each Saturday, is a boon and a blessing!

It gets them out of themselves and gives them a good cry, or a good healthy shiver along the spine, or a fluttering of the heart strings, that keeps them from rusting out before their time.

If we never outgrew our matinee emotions we'd never get tired of each other, ourselves or our dinners. It's the blessed enthusiasms of life that make it beautiful. It is the constant, never-dying, looking out over the horizon, with the sails of our ships in view, headed for us, laden with all the beautiful promise of life, that makes existence worth while.

When the emotions dry up and our hearts get so they rattle within us when we walk, then it is time for a quick curtain and an audience that leaves without either a smile or a sigh.

No—when we get out of the matinee habit we might as well put on our rheumatism plasters and begin to tell stories about our neighbors. I see lots of gray-haired girls sprinting into the theatres afternoons, but I know that their hearts are full of primroses in bloom, a perpetual crop that the matinees keep in flourishing condition.

THE MATINEE GIRL.

AMATEURS IN COMEDY.

At the West Side Lyceum, on Thursday evening, the Curran Comedy company, an amateur organization, presented for the first time a three-act comedy, by James B. Curran, entitled *Too Much Married*. The play is modeled after the pattern of the *Broadhurst* and *Du Souchet* farces, and it possesses considerable merit as well as no little originality in its situations and incidents. The central figure is Arthur Calvert, a young married man, who, to cover one almost most indiscretion, lied to his mother-in-law. Of course, he is obliged to cover his first falsehood with others, and the result is the regular farce-comedy network of prevarication, complication, and misunderstanding. James B. Curran, the author, played the leading role with excellent comedy effect, and Stella Mills was very attractive indeed as Amy Standish. The other roles were acceptably acted by Francis W. Smith, Edgar Barnum, F. M. Fouke, Fred Hatch, W. J. Holden, Pearl Felton, Jean Bellaire, Jennie Haile White, Electa K. Page, and Ivy Shannon.

The properties of myrrh both as a cleaner and an antiseptic preserver of teeth were known by the ancients. Myrrh is the base of the new tooth paste, *WRIGHT'S DENTOMYRRH* (the tubes). This exceptional dentifrice can be found everywhere. *

HARRY CORSEN CLARKE.

Harry Corson Clarke, pictured on the first page of *The Mirror* this week, it is said will before long be seen again in the East. He is said to have made rapid strides in his profession since he last appeared in this vicinity.

This decision is the result of insistent advice from those among his friends who desire to see him in the environment where all feel that he rightfully belongs.

Mr. Clarke is known from one side of the Continent to the other. He was born and bred in New York, and his early achievements on the stage were made in and about this city. It was in the West, however, that he reached notable distinction in his profession; and in four cities—Denver, Salt Lake, San Francisco, and Honolulu, H. I.—he has made a phenomenal record in stock work, that of playing with success two hundred and fifty different comedy parts that had before him enlisted the abilities of the best comedians.

Mr. Clarke has his best years, artistically and otherwise, ahead of him in the natural course of things, notwithstanding the fact that he has scored some of his most pronounced hits in "old men" roles. In Denver he was aptly termed "the youngest old man on the stage," and he is recognized far and wide as one of the very few comedians in this country who portray with equal life-like fidelity buoyant, irresponsible youth one night, and the doddering, tottering infirmities of age the next.

It was after a series of remarkable character impersonations and his first appearance in *What Happened to Jones*, that Mr. Clarke fared forth as a star at the head of his own band of players. He did not then come into the East for the reason that a prophet is still lacking due honor in the place where it should by rights be coming to him. He knew the West was full of friends, that there was plenty of territory in which to make more, and ample time in his career before he need invade his old time haunts.

After three successful seasons in *What Happened to Jones* Mr. Clarke had *What Did Tom Know* written expressly for him, and supported by a new company, he has been repeating the artistic and pecuniary successes that have attended his whole starring experience. All over the country, from the Mississippi River to the Pacific Ocean, from Texas and Mexico up to and into British Columbia and Canada, this clever, talented, and popular comedian has won favor, and after a vacation which he has most certainly earned, he will accept one of several advantageous offers made to him by Eastern managers for next season.

JUST SAVED FROM QUARANTINE.

At Iowa City, Iowa, recently King and Son cross at the White Horse Tavern company had a narrow escape from being quarantined at the St. James' Hotel. During the performance Mr. Norcross was informed that a case of smallpox had developed at the hotel, that the Board of Health was aware of it, and the hotel would probably be quarantined. Three of the members of the company were sent to the hotel to get out the trunks and belongings, which was accomplished just as the house was surrounded by the police and quarantined. The hotel was crowded and very few guests escaped before the quarantine. As no other hotel in the city would receive the company, the local Elks' ceremoniously invited them to their lodge room, where a collation was served and the company waited wearily till 3:30 a.m., when the early train left town.

DANIEL SULLY AND THE CLERGY.

Daniel Sully, touring this season in *The Parish Priest*, has, it seems, won the admiration of the clergy in every city in which he has appeared. At the Metropolitan Opera House in St. Paul, Minn., sixty-five ministers of various denominations witnessed one of his performances. Mr. Sully received letters of thanks for his performance from several prominent churchmen of St. Paul, among them the general secretary of the local Y. M. C. A. The Rev. Father Curran, rector of the Roman Catholic Church at Wilkes-Barre, where the scene of the play is laid, wrote to Mr. Sully recently that "The Parish Priest is in his opinion a treat of sacred eloquence and a victory of dignity and truth over vulgarity and caricature."

John Turton leading with Rose Melville. *

ERNEST HASKELL

music

and appreciative audience. **Town Topics** 1. A Trip to Chinatown 22.

OLIVER OPERA HOUSE (Oliver G. Sommer, manager): Whitney and Knobles' *Quo Vadis* large house. *White Rabbit* 1. *The Girl from Maxim's* 4. **METROPOLITAN** (Oliver G. Sommer, manager): The *Ladie of Life* 19; co. poor; light house. *Alien Nielsen 21* in *The Singing Girl* packed the theatre, and she and her excellent co. had a hearty reception. *Third Regiment Band* of this city, in concert 25, assisted by Sadie Kirby, soloist, whose charming voice pleased all; full house. *Whitney Mockridge Concert* co. to capacity 25; splendid entertainment. *Vogel and Deming's Minstrels* 2. **ITEM**: *Giffen's* *Entertainers* of Chicago, gave a concert at the Commercial Athletic Club 25.

GRACELIN OPERA HOUSE (G. E. Carter, manager): *Quo Vadis* Feb. 25; excellent performance; small house. *The Spouse of Life* 22; good house; performance pleasing. *Vogel and Deming's Minstrels* 4. *Why Smith Left Home* 5. *Frodekin Wards* 13. *A Man from the West* 15. *Black Patti's Troubadours* 19. *King of the opium King* 23. **ITEM**: A. A. Farhad, banjoist, 25, was greeted by large and pleased audience.

GRAND OPERA HOUSE (F. X. Johnson, manager): *Metropolitan Players* Feb. 25; poor co.; fair business. *The Red Widow* Brown 4. *House and Holland's Minstrels* 14. *Blue Jeans* 22.

ANGOLA—**CROATIAN OPERA HOUSE** (Paul Croston, manager): *Human Hearts* feb. 22; packed houses; good performances. *Sheldon-Stevens* co. 1, 2.

GRANGE—**GRANGE OPERA HOUSE** (W. H. Larkin, manager): *The King and Queen* 1; to large business. Feb. 21. *Son's Minstrels* 2; excellent fair audience 25. **Town Topics** 1. *Home-Born* 6.

GRANGE—**GRANGE THEATRE** (G. F. Gottschalk, manager): *A Rich in the Bank* Feb. 22; crowded house pleased. *Homieko* 27. *Emce and Holland's Minstrels* 8. *Too Rich to Marry* 14.

GRANGE-ELLEN—**ANDREW'S THEATRE** (D. W. Andre, manager): *Edison's Comedians in A County Sweetheath* Feb. 25 and 26; good houses; audience pleased.

GARRETT—**WAGNER'S OPERA HOUSE** (J. William Wagner, manager): *Stetson and Lewis* co. opened for three nights Feb. 25-27 in *The Wildcat*; fair house; performance excellent. *Elite Vaudeville* co. 9.

GRANVILLE—**GRANVILLE OPERA HOUSE** (Max Born, manager): *George Thatcher and his Vaudeville* co. closed fair week's business Feb. 23. *Quo Vadis* 26. *Tim Murphy* 1. *The Christine* 8.

GRANVILLE—**GRANVILLE OPERA HOUSE** (J. Irvin, manager): *Why Smith Left Home* 6. **ITEM**: Eddie Jackson has left *Neil Burgess* and returned to his home here.

GRANVILLE—**ALCAZAR OPERA HOUSE** (R. F. Brown, manager): A Bachelor's Honeymoon 1; return to packed house Feb. 23; audience pleased.

GRANVILLE—**ADDITIONS** (Andrews and Little, manager): *The Ivy Leaf* Feb. 20; co. and house pleased. *ITEM*: Charles Blue leaves 1 to join *Son's Minstrels*.

GRANVILLE—**HARTER'S OPERA HOUSE** (J. M. Hart, manager): *Quo Vadis* Feb. 21; large and appreciative audience. Who's Who 11. *The Doctor's Warm Reception* (return) 23.

GRANVILLE—**OPERA HOUSE** (Harter Brothers, manager): Local Minstrels Feb. 21; creditable performance; good business. Carpenter's *Quo Vadis* co. 25; packed house; satisfactory performance.

GRANVILLE—**CITY OPERA HOUSE** (Cole and Wolverton, managers): Indiana Union Glee Club Feb. 22; good house; pleasing performance. *Edison's Comedians* 4-9.

GRANVILLE—**MUSIC HALL** (Grace Townsley, manager): *The Dairy Farm* (return) Feb. 23; packed house. *Secret Service* 2.

GRANVILLE—**ELLEN OPERA HOUSE** (J. H. S. Ellis, manager): *McNatty's Mishaps* Feb. 28. *Son's Minstrels* 8.

GRANVILLE—**DOVER OPERA HOUSE** (A. M. Boyer, manager): *A Kid for Love* Feb. 25; good house. *Vogel and Deming's Minstrels* 5.

GRANVILLE—**HALL'S OPERA HOUSE** (Willard F. Hall, manager): *Quo Vadis* Feb. 26; pleased house.

GRANVILLE—**GRAND OPERA HOUSE** (Graham and Shirk, manager): Carpenter's *Quo Vadis* 1.

GRANVILLE—**PEOPLE'S THEATRE** (William H. Ross, manager): *Riley Burton's Stock* co. 25.

INDIAN TERRITORY.

GRANGE—**ELIOT** (Home Williams, manager): *Quo Vadis* 2.

IOWA.

GRANVILLE—**POSTER'S OPERA HOUSE** (William Foster, manager): *Hi Henry's Minstrels* Feb. 18, 19; fair business; specialties of J. A. Probst, T. H. Ellingson, and Couture Brothers were the best features. Good business greeted *Why Smith Left Home* 20; good performance. *The Belle of New York* pleased large business 21. Under the *Red Robe* 23. *Boston Lyric Opera* co. 26-28. *Blanche Foy* 1, 2. **ITEM**: **GRANVILLE**—**OPERA HOUSE** (William Foster, manager): *The Loyalist* 1; *Love Chase* 2; *Good Times* 18-20. The *Hottest Coon* in Dixie 21; creditable performances; good business. *Ferris Comedians* 25-2.

GRANVILLE—**NEW AUDITORY** (W. F. Chase, manager): The Auditorium Stock closed their present engagement by presenting *Tribe* to good business 20-21. The part Stenglass was assumed by F. C. Huchner on short notice. As Joseph W. Walsh was too ill to appear, Mack, the boy wonder, appeared at each performance. *Amber* 21. *W. F. Walsh* 22. *W. F. Walsh* co. 25 will open for four weeks 5-10. **ITEM**: *NELSON'S THEATER* (A. Nelson, manager): The *Mirror Theatre* has been renamed and will be known in the future as *Nelson's Theatre*. The *Victorian Burlesquers* gave good performances to good business 18-20. *Parisian Belles* 4-9. **ITEM**: Manager William Foster left for Florida 20 on his annual vacation.—Charles Kindt, of Davenport, was in the city on business 22.

GRANVILLE—**METROPOLITAN OPERA HOUSE** (O. Ellsworth, manager): *Artie Ladie's Secret* pleased large audience. *Quo Vadis* Feb. 21. *White Rabbit* 19; co. poor; good audience. *White Rabbit* 20 will add to the local literary club of this city on "The Heroines of Shakespeare." *Blind Abbott*, who left *A Four Relation* last week, has returned to her home, Washington, D. C.—I. C. Speers, manager of the *Colon*, Marshalltown, is recovering from a severe illness.—Amateurs at Marion will soon produce *What Happened to Jones*.—The *Spirit of Luke* amateurs recently appeared in *Charley's Aunt*.—Samuel Sigel, the modish virtuoso, is visiting his old friend, Marion Brown, at Marion. The *Coon Hollow* co. was in a week at Waterloo last week. One of the members was injured. Dick Evans, formerly with *The Girl from Chihi*, who has been connected with the Marshalltown *Colon*, has returned to his home in Chicago.

GRANVILLE—**GRANDE OPERA HOUSE** (William T. Koch, manager): *Brown's in Town* Feb. 22; good house; entertaining performance. *The Belle of New York* to S. R. O.; pleased house. *Benji Dodge*, Mae Sable, Flo Perry, George Tillman, Joseph Kane, and Arthur Denson deserve special mention. *Hi Henry's Minstrels* entered crowded house 23. *Why Smith Left Home* 24. *The Kid* 25. *Coon Hollow* 26. *Side Tracked* 27. *Under the Red Robe* 28. *Black Patti's Troubadours* 9. *Black Patti's Comedy* 11-16. *The Prisoner of Zenda* 27. *Shooting the Chutes* 28. *Way Down East* 29. **GRATES OPERA HOUSE** (Frank W. Coates, manager): H. A. Adams lectured 24 to good house. **SANGERFIELD AUDITORIUM**: Concert 24 by First Regiment Band, I. N. G.; large audience.

GRANVILLE—**GRANDE OPERA HOUSE** (Oscar Speers, manager): *Chase Lister* co. Feb. 18-21 and 25; in *The Love of a Girl*, *The Mystic Mountain*, *Young Mrs. Winkie*, *Side Tracked*, and *The Singers*. *Eliza* 24. *First Lady* 25; fair performances; good business. *The Belle of New York* to S. R. O. 22. The *Hottest Coon* in Dixie 25; good co.; fair business. *Samuel Sigel* 27. *Brown's in Town* 28. *Hi Henry's Minstrels* 4. *Under the Red Robe* 6. *Black Patti's Troubadours* 7. *Side Tracked* 8. *other People's Money* 13.

GRANVILLE—**GRATIS OPERA HOUSE** (Chambers, Kindt and Co., manager): Under the *Red Robe* Feb. 19. *Secret Service* 21. At the *White House* 22. *Why Smith Left Home* 23; pleased good audience. *Hi Henry's Minstrels* 24. *Boston Lyric Opera* co. 25. *Black Patti's Troubadours* 9. *Black Patti's Comedy* 11-16. *The Prisoner of Zenda* 27. *Shooting the Chutes* 28. *Way Down East* 29. **GRATES OPERA HOUSE** (Frank W. Coates, manager): H. A. Adams lectured 24 to good house. **SANGERFIELD AUDITORIUM**: Concert 24 by First Regiment Band, I. N. G.; large audience.

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Allen Feb. 21; fair business; excellent performance. *A Romance of Coon Hollow* 28; fair house and performance. *Nashville Students* 4. At the White Horse Tavern 9.

MANNERS.—**PARK THEATRE** (J. B. Price, manager): At the White Horse Tavern pleased fair business Feb. 18. *Old Joe Prouty* 29; poor business. *Beach and Bowers' Minstrels* 21; packed house. *He and Mother* 28. *Howard-Dorsett* co. 4-9. *The Devil* 6-12. *Evil Lilliputians* 15.

PARKER THEATRE.—**FRATERNAL OPERA HOUSE** (F. S. Parker, manager): *Robson Theatre* co. 20-21; in State of Russia, Canada, and Boston; performances good; small houses. *Hans Hanson* 29; packed house; audience pleased.

PEPPER.—**GRAND OPERA HOUSE** (Bolton and Randolph, managers): *Charles R. Hanford in Private* 10-11. *John Allen* pleased fair houses Feb. 22. *Kreyer Family Concert* on pleased fair audience 23.

PEPPER.—**OPERA HOUSE** (Lee Holliday, manager): *The Heart of Chicago* Feb. 21 pleased light business. *A Romance of Coon Hollow* 27. *Town Topics* 13. *Money Stock* co. 18-23.

PEPPER.—**PARKS' OPERA HOUSE** (E. A. Parks, manager): *The Heart of Chicago* Feb. 22; fair business; good performance. *Maloney's Wedding* 7.

MARSHALL.—**OPERA HOUSE** (Starke and Peterson, managers): *A Romance of Coon Hollow* Feb. 23; good performance; fair house.

CARROLLTON.—**WILCOX'S OPERA HOUSE** (H. H. and H. J. Wilson, managers): *Little Trifle* Feb. 19; large house; fair performance.

SPRINGFIELD.—**BALDWIN'S THEATRE** (Brooks and Houston, managers): *Modjeska in King John* Feb. 21; crowded house; performance fine. *Miles 2*.

AMERICA.—**MINOR'S OPERA HOUSE** (L. J. Minor, manager): *Miles 1*.

SHAW.—**OPERA HOUSE** (J. W. Young, manager): *Thomas McClary* 22.

MINNESOTA.

WINONA.—**OPERA HOUSE** (G. F. Burlingame, manager): *Frederick in The Duke's Jester* Feb. 20; good business and performance. *The Heartfoot Drama Club of the University of Wisconsin*, assisted by Laura Case, presented *A Colonial Girl to Right* Jan. 23. *A Poor Relation* 28. *Boston Lyric Opera* on 4-9. *Old Skirt* 11.

MINNEAPOLIS.—**THEATER** (Boall and Bear, lessees): C. H. Sibley, Jr., resident manager; Frank Keenan in *A Poor Relation* Feb. 22; business large; co. good. *A Merry Chase* 2. *The Christian* 18. *Howard Gould* 30.

ATHEM.—**OPERA HOUSE** (W. F. Gay, manager): *Frank Keenan in A Poor Relation* Feb. 21; excellent performance; full house. *Side Tracked* 28. *A Merry Chase* 5. *Sousa's Band* 11. *The Christian* 16.

MONTGOMERY.—**WARE AUDITORIUM** (A. K. Ware, manager): *Frank Keenan in A Poor Relation* Feb. 25; good business pleased. *John Temple Graves*, lecturer 26. *Other Skimmer* 9.

ST. PETERS.—**OPERA HOUSE** (H. J. Luke, Jr., manager): *King Perkins* co. Feb. 13-14; fair performances to fair houses. *Plays: The Buckeye, Check, and Texas* 22. *A Merry Minister* 12.

MINNEAPOLIS.—**METROPOLITAN OPERA HOUSE** (G. E. Nelson, manager): *Frederick in The Duke's Jester* Feb. 19; good house; performance excellent. *Side Tracked* 28. *A Merry Minister* 12.

MINNEAPOLIS.—**WARE'S OPERA HOUSE** (Ware and Arthur, managers): *Hepp-Jetrich* co. opened Feb. 25 for a week to good business; co. good. *The Lyman Twins* 13. *The Merry Minister* 10.

MINNEAPOLIS.—**OPERA HOUSE** (Schleuder and Co., managers): *Frank Keenan in A Poor Relation* Feb. 29; money house; performance excellent. *Sousa's Band* 11.

CROOKSTON.—**GRAND OPERA HOUSE** (Hirsch Brothers, managers): *Daniel Sully in The Parish Priest* Feb. 22; crowded house; audience pleased. *Sousa's Band* 4. *A Brass Monkey* 12.

WILLMAR.—**NEW OPERA HOUSE** (Crosby and Maxson, manager): *Stanford Dodge in The Three Musketeers* Feb. 29; crowded house; audience pleased. *Elie De Tourney* 11, 12.

ST. PAUL.—**GRAND OPERA HOUSE** (E. W. Duran, manager): *A Bell Boy* Feb. 23; fair house. *Elie De Tourney* 27, 28. *The Christian* 2.

MONTGOMERY.—**WARE AUDITORIUM** (A. K. Ware, manager): *Harry Randall, lecturer* Feb. 29. *Frank Keenan* 25. *John Temple Graves, lecturer* 28.

ST. CLOUD.—**DAVIDSON OPERA HOUSE** (E. T. Davidson, manager): *The Bell Boy* Feb. 22; poor house. *The Christian* 1.

FARIBAULT.—**OPERA HOUSE** (Ward and Arthur, managers): *A Poor Relation* Feb. 25; good business and performance.

MISSISSIPPI.

NAVACHEL-TEMPLE OPERA HOUSE (Clarke and Gardner, managers): *The Man from Mexico* Feb. 15 pleased and house full. *When We Were Twenty* to large house 19. *George Clarke* was excellent and Eddie Carter captivated the audience. *Howard Gould* in *Rupert of Hentzau* 29; fair house. *Mr. Gould's work* was excellent. *The Fast Mail* 22. *Croton Clarke* 1, 2.

GROSVENOR.—**GRAND OPERA HOUSE** (H. March, manager): *Rupert of Hentzau* Feb. 25; good house. *Howard Gould* received much applause for his excellent work. Entire co. meritorious. *When We Were Twenty-one* 28.

PORT GROSVENOR.—**OPERA HOUSE** (Davidson Brothers, manager): *When We Were Twenty-one* Feb. 20; co. excellent; small house. *Alba Heyward* 23; co. fair; small house. *The Fast Mail* 28.

NEW ORLEANS.—**NEW OPERA HOUSE** (C. W. Cobb, manager): *A Prisoner of Algiers* pleased small audience Feb. 20. *Moulin Rouge* co. 4. *Brooklin Stock* co. 12-17.

OMAHA.—**NEW OPERA HOUSE** (William F. Nelson, manager): *Rupert of Hentzau* Feb. 21; pleasant performance; fair house. *Olympia Opera* co. 22.

DETROIT.—**KNIGHT'S OPERA HOUSE** (F. J. O'Brien, manager): *Howard Gould in Rupert of Hentzau* Feb. 21; fair business. *Croton Clarke* 26.

MEMPHIS.—**GRAND OPERA HOUSE** (G. L. Botham, manager): *Croton Clarke in The Last of His Life* Feb. 25 pleased large audience.

MEMPHIS.—**CITIZENS' OPERA HOUSE** (John L. Lott, manager): *Southern Stock* co. 4-9.

MISSOURI.

ST. JOSEPH.—**TOOTLE THEATRE** (C. U. Phillips, manager): *Terry McGovern in The Bowery After Night* Feb. 20; good business. *The Mikado* 29; direction Ralph Innes. *Robert Down* was very cleverly staged and drew a large crowd. *Robert Down* 2. *West's Minstrels* 4-12.

CEMETHEATRE.—**C. U. Phillips**, manager: *Aubrey Stock* co. 17-23 presented *A Prince of Prussia*, *The Land of the Living*, *The Red, White and Blue*, *We Two of Tennessee*, *For the Love of a Woman*, *The Great Brooklyn Handicap*, *Sophie and Lou* in New York and turned up; excellent business. *Lillian Baye* who is well supported by Frank Young, Walter J. Stanhope, Victor Shirley, A. B. Edwards, William Gandy, Eddie Bowes, Frank Hart, George Lewis, Edwin Howe, Hobie Courtney, Eddie Bowers and others. *Ole Olson* 24, 25; packed house. *Black Pettie's Troubadours* 26, 27. *He and Mother* 1, 2.

SOUPER-CLUB THEATRE. (Mrs. George B. Nichols, manager; W. L. Holloman, manager): *John Griffith in Spartacus* the *Gladiator*, Feb. 19; light but appreciative audience. *Arizona 20*; good business; co. satisfactory. *Modjeska in King John* 22; fair house; co. good. *Ward's Minstrels* 25; topheavy house; audience pleased. *Miles 24, 25*; fair and pleased houses. *Alberta Gallatin* 1. *A Stranger in a Strange Land* 3. *A Romance of Coon Hollow* in *The Air Ship* 6. At the White Horse Tavern 7. *The Air Ship* 10, 11. *King Rustus* 12. *A Bachelor's Honeymoon* 15, 16. *Because She Loved Him So Well* 17.

WILMORENSBURG.—**MAGNOLIA OPERA HOUSE** (Sam Blackwood, manager): *A Romance of Coon Hollow* Feb. 23; fair performance; good business. *ITEM: J. H. Christopher, proprietor of Perte Springs, has engaged Willard Russell to manage the Southern Stock co. at the Casino next season. This will be Mr. Duthie's 22th season here and his third as manager.*

NEW YORK.—**MOORE'S OPERA HOUSE** (E. H. Stettinius, manager): *Money Stock* co. Feb. 18-23 in *A Royal Slave*, *Mile, Satan, Faust, Cleopatra, A Warning Bell, and Humpy Dumpy*; good houses and performances. *Ward's Minstrels* 26. *A Romance of Coon Hollow* 28. *Dalyomphale Comedy* co. 4-9. *Ballard Jack* 11. *Madison Square Theatre* co. 18-23.

LEXINGTON.—**GRAND OPERA HOUSE** (J. C. Venable, manager): *Dalyomphale Comedy* co. Feb. 18-23; large business. *Reportoire: Knights of Labor, The Life of Lincoln, Who Was She Guilty, A Red Cross Nurse, The Broken Friend, of Bowes, and Sin and Its Shadow*; strong co. *ITEM: Manager Dalyomphale gave the house staff a supper* 23.

ROCK HILL.—**SANDERSON OPERA HOUSE** (G. H. Hamilton, manager): *Arizona* Feb. 23; excellent performance; good business. *Pinafore* (local); benefit *Elsie* 22; satisfactory performance and business. *Miles 28*. *A Romance of Coon Hollow* 2. *Brown's in Town* 13. *A Woman in the Case* 15.

LEXINGTON.—**BLAKE THEATRE** (Roe E. Blake, manager): *Gilchrist's Reception* Feb. 20 canceled. *Arizona* 22; excellent co. immense business. *Ward's Minstrels* 24; poor performance; fair house. *A Romance of Coon Hollow* 2. *The Devil's Land* 5.

LEXINGTON.—**FERRIS GRAND OPERA HOUSE** (F. E. Nisbett, manager): *Charles B. Hildon in The Galling Slave, Knights of Tennessee, Land Me Your Wife, The Strategist, North Carolina Folks, Queen, and Humanity*, Feb. 12-24; co. good; fair business. *The Girl from Hill 27*. *A Romance of Coon Hollow* 1.

CARTHAGE.—**GRAND OPERA HOUSE** (Don C. Hamilton, manager): *Arizona* Feb. 23; excellent performance; good business. *Pinafore* (local); benefit *Elsie* 22; satisfactory performance and business. *Miles 28*. *A Romance of Coon Hollow* 2. *Brown's in Town* 13. *A Woman in the Case* 15.

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LEXINGTON.—**SHORTRIDGE'S THEATRE** (C. W. Suydam, manager): *The Wolves of New York* Feb. 21; fair performance; small house. *The Frolics of Spring* 22; small audience; poor performances. *Ward's Comedy* co. opened for a week 23 to a packed house; plays well put on. *Reportoire: Just Before Dawn, The Black Flag, The Farci Card, A Man from the South, The Kidnappers, A Celebrated Case, and In Sunny Tennessee*, *East Lynne* 6. *The Dairy Farm* 7. *Cuhiane, Chavez and Weston's Minstrels* 8. *Benedict's Que Vadis* 15. *Shore Acres* 25.

LEXINGTON.—**TAYLOR OPERA HOUSE** (A. H. S. Moore, manager): *The Wolves of New York* Feb. 21; fair audience. *A Texas Steer* 23; large business. *Andrew Mack in The Rebel* 25; S. R. O.; performance excellent. *A Runaway Girl* did large business 26. *Clark Gibbs' Lilliputian Minstrels* 27; crowded house. *Gerrard Coghill in Vanity Fair* 28. *W. H. Crane* 6. *Uncovered Bread* 7. *The Dairy Farm* 8. *Leon Herron* 9. *Saville Dramatic* co. 11-16.

LEXINGTON.—**LYCEUM THEATRE** (William McDowell Drake, manager): *Corse Payton* Feb. 25-26; large audience. *Frankie Carpenter* co. 4-9. *Chester De Vondre* co. 27-30. **ITEMS' THEATRE** (George W. Jacobs, manager): *Albion Stock* co. 25-27; good business. *The Devil's Land* 4, 5. *European Sensation* 9.

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Business were pleasing. Ernest Gamble Concert co. 2. White's Faust 3. Erwood Stock co. 4. —ITEM: Charles Swickard has joinedHello, Bill.

W. H. McGOWAN.

PHILADELPHIA. — **VALENTINE THEATRE** (G. M. Bois, manager; Otto Kliene, business manager; Alice Nielsen in *The Singing Girl* and *The Fortune Teller*) to big business Feb. 22. *The Mikado* (debut) 1, 2.

THEATRE FRANK BURT (Frank Burt, manager): *Lost in the Orient* (debut) 24-25. *Olym Kyle* (debut) 25. *Robert and Christine* (long) were very good.

WHITE'S THEATRE (Frank Burt, manager): The Sporting Duchess to fair business 22-23. *Two Jacks* (Stans furnished a good burlesque to good houses 23-25.

C. M. EDSON.

PHILADELPHIA. — **GRAND OPERA HOUSE** (J. K. Al Smith, manager): *The Christian* Feb. 21, co. excellent; large audience. J. Henry Kolker, Arthur Matlack, Harold Hartnett, Frank Roberts, Adolpho Lazzini, Jefferson Lloyd, Lilla Vale, Mrs. George Blackson. Perdita Hudspeth received merited applause. *Lost in the Desert* 22; co. good; fair house. *Joshua Simpkins* 23; co. below average; fair house. *The Sunshine of Paradise Alley* 24; co. mediocre; small house. John Walsh, W. J. Sully, William De Wolfe, John Moore, Ernest Steimann, and Mrs. Charles Peters were the hit of the day. Hello, Bill 25. *A Milk White Flag* 2. *A Man from the West* 4. *The Flaming Arrow* 5. **A Poor Relation** 21.

WHITE'S THEATRE. — **GRAND OPERA HOUSE** (A. North, manager; Imperial Stock co. Feb. 19-21. *The Love Parade*, *Arthur's Lights*, *The Victorian Cross*, *In the Heart of the Storm*, *Be Jekyll and Mr. Hyde*, *East Lynne*, and *Lost in New York*; crowded houses; co. satisfactory. Mildred Holland in *The Power Behind the Throne* 25; large and pleased audience. *The Arts of Miss Holland* was superb. *Two Merry Tramps* 28. *King Brannum* co. 29. *A Wise Woman* II. *White's Faust* 12. *Secret Service* 16. —ITEM: Nellie Granville joined Imperial Stock co. here to replace Eliza Russell, resigned on account of illness.

SALEM. — **GRAND OPERA HOUSE** (Charles E. Holton, manager): *Quo Vadis* 5. *Wilson and Weston's Minstrels* 7. *Bonhill Comedy* co. 11-16. *A Homespun Heart* (return): *Eliza Benefit* 21. *Carroll Comedy* co. 25-26. —ITEM: *Small House in the Strand* 21.

The Sunshine of Paradise Alley, booked for that night, was in consequence transferred to the Concert Hall, where it was enjoyed by a good house. The Grand will be repaired 25-26, and a new heating system installed. Bert Kay, late of Murry and Mack's co., is visiting friends here. He has been engaged as manager of Lakeside Park Theatre, Barberville, O., for the Summer.

PHILADELPHIA. — **ADMETHEUM** (G. M. Luchs, manager): *A Milk White Flag* Feb. 20; fair audience pleased. *A Man from the West* 5. *The Royal Box* 7. *The Belle of New York* 12. *Rip Van Winkle* 15. *Barbarette* 23. *Whitney and Knowledge* (debut) 23. — (M. G. Scipio, manager): *Murphy's Minstrels* 22. *The Power Behind the Throne* 2. *United States Marine Band* (matinee, 22. Kidnapped in New York) 24. *High School Lycum* (return) 26. *The Gambler* (debut) 26. *High School Lycum* (return) 26. *Hungarian Gypsy* Band 9. *Packer Concert* co. 26.

PHILADELPHIA. — **CITY OPERA HOUSE** (W. H. Clark, sharing manager): *The Royal Box* Feb. 21; good business and performance. Andrew Robson, Richard Lyle, Charles Bloddesley, Samuel Lewis, Charles Bertram, Mary Gardner, and Mabel Wright deserve mention. Boyd Brothers' Minstrels (debut) 25; fair business and performance. *A Run on the Banks* (return) 7. Field and De Vor co. 11-16. F. T. C. (debut) 12. *Kidnapped in New York* 21. —ITEM: Mrs. J. L. Dunn of The Royal Box was a student at the Ohio Wesleyan University here.

PHILADELPHIA. — **GRAND OPERA HOUSE** (F. E. Holtz, manager): A large audience was delighted with *The Christian* Feb. 21. J. Henry Kolker and Lilla Vale were excellent. They Want Me 26; light business; performance poor. Stuart Robson 27. The Katzenjammer Kids 2. *Too Rich to Marry* 6. Hammarts 9. **BLACK'S OPERA HOUSE** (Charles E. Holton, manager): *Quo Vadis* 6. *Wilson and Weston's Minstrels* 8. *Carroll Comedy* co. 14-18.

PHILADELPHIA. — **MONAHAN'S OPERA HOUSE** (John Monahan, manager): *Benedict's Quo Vadis* Feb. 21; large audience; performance fair. *Barbelle Roman* 7.

PHILADELPHIA. — **GRAND OPERA HOUSE** (W. H. Clark, manager): *A Hot Old Time* Feb. 21; large and pleased audience. *Combe Come* co. 25; good business and entertainment.

PHILADELPHIA. — **MASONIC OPERA HOUSE** (R. E. Elsheri, manager): *Too Rich to Marry* pleased fair audience. Feb. 26. *The Power Behind the Throne* 3. Thomas Jefferson 8.

PHILADELPHIA. — **LEWINGTON SMITH'S OPERA HOUSE** (J. T. Smith, manager): *Henry E. Marks* co. in Miss Hussey from Jersey and Captain Racket Feb. 25; failed to please small audience.

PHILADELPHIA. — **NEW NIELSEN OPERA HOUSE** (George A. Boeckling, manager): Thomas Jefferson in *Rip Van Winkle* pleased large audience Feb. 26. *A Hot Old Time* 1. *Kidnapped in New York* 2.

PHILADELPHIA. — **NOEL'S OPERA HOUSE** (C. F. Collier, manager): *Mistress Nell* Feb. 26; fine performance; fair house. *A Run on the Banks* 28. *A Milk White Flag* 29.

PHILADELPHIA. — **THEATRE OF THE STATE** (F. E. Holtz, manager): *Too Rich to Marry* 7. *The Sunshine of Paradise Alley* 12. *Too Rich to Marry* 13. *Too Rich to Marry* 14. *Too Rich to Marry* 15. *Too Rich to Marry* 16. *Too Rich to Marry* 17. *Too Rich to Marry* 18. *Too Rich to Marry* 19. *Too Rich to Marry* 20. *Too Rich to Marry* 21. *Too Rich to Marry* 22. *Too Rich to Marry* 23. *Too Rich to Marry* 24. *Too Rich to Marry* 25. *Too Rich to Marry* 26. *Too Rich to Marry* 27. *Too Rich to Marry* 28. *Too Rich to Marry* 29. *Too Rich to Marry* 30. *Too Rich to Marry* 31. *Too Rich to Marry* 32. *Too Rich to Marry* 33. *Too Rich to Marry* 34. *Too Rich to Marry* 35. *Too Rich to Marry* 36. *Too Rich to Marry* 37. *Too Rich to Marry* 38. *Too Rich to Marry* 39. *Too Rich to Marry* 40. *Too Rich to Marry* 41. *Too Rich to Marry* 42. *Too Rich to Marry* 43. *Too Rich to Marry* 44. *Too Rich to Marry* 45. *Too Rich to Marry* 46. *Too Rich to Marry* 47. *Too Rich to Marry* 48. *Too Rich to Marry* 49. *Too Rich to Marry* 50. *Too Rich 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THE FOREIGN STAGE.

LONDON.

Scene of the "Vivian Grey" and "Gawain's" London Theatres.

Feb. 28.—"Vivian Grey" has not only made a success at the Court, but is also drawing at the Court, the Strand, and Drury Lane. Dickens and an Englishman and Charles Hutton's adaptation of the story, "A Chaperon," are also popular. The little play was very well and ingeniously written, but it failed to succeed. In the following profession of "Vivian Grey" though not too well adapted the adapter having indulged in too many repetitions proved such a success that Harvey thinks he will make no other play during his Court season. Harvey's impersonation of the poor semi-detached young Count Skaritzki is a really beautiful and touching piece of acting enough to save the whole play. Miss N. de Silva (Miss Harvey) was fairly good but overweighed as Vivian. Excellent support was given, however, by a new actress, Gretta Hahn, as Anna; by Mrs. R. M. De Sola as Adelina, and by Sydney Valentine and William Hartland as Dumaine and Anton respectively. Mr. and Mrs. Haviland, Amy Collier, also scored in the new front play.

On the following afternoon there was a performance at the Strand on rather novel lines—that is to say, the seats were given away by the newspaper called *The Sunday Special*. The play presented was a new adaptation of Puffett's fine character comedy, *Le Monde ou l'Am Sennu*, prepared by Marie Leonard and J. T. Grein, dramatic critic of this free seat shedding newspaper, and formerly runner of the Independent Theatre Society. Puffett's famous comedy came out far better in this "faithful translation" than it did some fifteen years ago in an adaptation called *Culture*, by Dr. Sebastian Evans and his son. Still it is not a play for the English market, as its satire, keen and humorous though it is, is ill too local for general English playgoers. It is, however, to be taken on tour. I find by Nina Boucicault, who at Tuesday's matinee made a big success as *Suzanne de Villiers*. Her first-rate acting was supplied by Courtenay Thorpe as Bellac, A. Holmes Gore as Roger de Ceras, Gorgonio, Alfie as the Countess de Ceras, Agnes Miller as Jeanne Raymond, H. de Lange as Le St. Reault, and Susie Vaughan as the Duchess de Reville—a splendid performance, this. It was indeed a most enjoyable afternoon.

The next day there were two new fixtures, namely, the new version of *Masks and Faces* at the Prince of Wales' and the revival of the long-neglected *Coriolanus* at the Comedy. The new version of *Masks and Faces* proved to be the old version plus a few additional lines, cuts and transpositions. Marie Tempest came out very well, though not great, as Peg Woffington; but, with the exception of your beautiful Suzanne Sheldon as Mabel Vane, and our Ben Webster as Charles Pomander, no one else scored. Frank Conner, who was so good as *Charles II* in English, Nell was disappointing and looked too well fed as Triplet.

Coriolanus was a highly interesting show. F. R. Benson's hard working and always earnest troupe of players coming out very strong on the whole. Benson's acting of the conservative *Coriolanus*, although somewhat monotonous at first, was very impressive toward the finish. Genevieve Ward was a splendid Volumnia, her rich elocution being a treat in these days of whispering stage-players. Lillian Brinley's Virgilia, Oscar Asche's Sicinius Brutus (street orator), and Loyal Sweet's Menenius were all artistic impersonations. Benson's production at this small theatre was, of course, not of the kind that Irving intends to give of this play at the Lyceum soon. Still it was a very good "production" all the same.

Messieurs the Critics all went to the Garrick to witness the revival of *Peril*, as adapted from Sardou's *Nos Intimes* by Clement Scott (Firth and Fred Lander) and R. C. Stephenson, whose chief claim on dramatic fame is that he wrote the book of the successful opera *Perseverance*, to which success, however, the said book did not too overwhelmingly contribute. *Peril* was one of the successes of the Bancrofts at the old Prince of Wales' in Tottenham Court Road five and twenty years ago, and Reeham Tree got a bit out of it at the Haymarket some ten or perhaps twelve years back. Now, however, *Peril* seems usefully old fashioned and at times trivial. It woke kind friends in front up a bit with its chief scene namely that very realistic assault on Lady Ormonde by Captain Bradford, a scene which in that shape has no business to be in any play intended to be presented in public. Although *Peril* is well acted, especially by Violet Vanbrugh (Mrs. Arthur Bousfield) as Lady Ormonde, Graham Browne as the Captain Bradford, Thomas as Sir George Ormonde, Fred Kerr as Sir Woodbine Grafton, and Leonard Royston as Dr. Thornton, yet methinks that Manager Bousfield will have to hurry up with that lone, lone promised play by *Perino*.

One of the most humorous details connected with the revival of *Peril* was that the management condescendingly provided the critics with blank tablets and little ball-room pencils where to record their impressions on the performance. I am afraid that the pencil-providing management will not like some of the impressions recorded. But then, this was always a wicked world, as you have doubtless noticed ere now.

The said Bousfield will anon replace The Noble Lord at the Criterion first by a revival of *Mamma*, as adapted by Sydney Grundy from *Les Surprises de l'Amour*, and then by a new comedy by R. C. Carton. The Second in Command is still doing his business at the Haymarket, and so is *Twelfth Night* at Her Majesty's. The Sleeping Beauty and the Beast is doing ditto at Drury Lane, where your Madge Lessing has become quite a favorite. I found her going very strong last night.

I regret to have to announce the deaths of Alfred Maitby, a very clever comedian and playwright long associated with the Criterion; of Harold R. Nelson, one of our brightest young theatrical managers; and of E. H. Beecham, a fine young Welsh glee singer.

La Fille de Madame Angot, a once vastly popular opera of Leoncavallo was revived by Manager E. G. Saunders at the Coronet on Feb. 10 after a quarter of a century's neglect. It was well acted, well sung and well received. It now proceeds on a suburban and provincial tour.

When Martin Harvey finishes his season at the Court in order to go touring that theatre will be run by its present lessee, H. T. Pickwick, in combination with comedian Fred Kerr. They will start business by producing a new farce, comedy by George R. Sims and Leonard Merrick and at present entitled *A Woman in the Case*.

A large number of new American variety artists have scored here, among them Chris Bruno and Mabel Russell; Everhart, a really wondrous hood manmulator; and Starr and Leslie, the light and bright comedians and clowns. Baby Lund, described in some of the announcements as "America's greatest child comedienne and dancer" has also made her debut in this city, but, though she is undoubtedly clever, her style of work is altogether too much of the strained pretense kind to be acceptable to large numbers of the London public. GAWAIN.

PARIS.

A Good Play by Georges Ohnet—Jacques Richer's *La Cavaliere*. Other Theatre News.

(Special Correspondence of The Mirror.)

PARIS, Feb. 8.

The kaleidoscope of our amusements has had a vigorous twist, and several new games show in the maze. Georges Ohnet's *Les Rêves de Béatrice*, produced at the Porte Saint-Martin, will

have audience the longest. M. Ohnet's literary and dramatic knowledge have combined the creation of a stirring, well written historical melodrama in which fact and fiction are well dexterly. A strong, if somewhat conventional, love story runs through the play, and the atmosphere of war and intrigue so dear to French audiences. The story deals with the Vendée in insurrection of 1832, fomented by the Duchesse de Berry with the purpose of placing her young son, the Duke de Bordeaux, on the throne then occupied by Louis Philippe to whom the Duke was the legitimate heir. The Duchess, when the action opens, is in hiding at the home of Van Breda, a rich Breton farmer, whence she prepares for the uprising. Trébade is an elderly man with a young wife, Hélène, to whom he is devoted. Before her marriage, Hélène had been entrusted to Louis de Kerlavan, a young Breton noble family. His brother, the Count de Kerlavan, refused through family pride to sanction the match. Louis went to Paris where he was reported to have been killed during the revolution of 1830. Believing him dead, Hélène yielded to the plots of Trébade. The report, however, was untrue, as Louis was only wounded. Recovered, he comes back to La Vendée to serve under the Duchess, of whom the Count, his brother, is an ardent supporter.

Louis is dismayed at learning of Hélène's marriage, and begs a private interview, which she grants. She admits that her love for him still exists, but will not swerve in her duty to her husband. The meeting is seen by an Orleanist spy, Renouard, who has been taken by the Vendée. He has brought the King's troops perilously near ere his capture, and the Duchesse de Berry has been forced to take flight in disguise. Renouard betrays what he has seen to Trébade, believing that in return the farmer will tell him the hiding place of the Duchess. That night Trébade is absent and Louis again visits Hélène. And Louis leaves his wife's room. Hélène declares her innocence, though acknowledging her love for Louis. Renouard then demands as reward the betrayal of the Duchess, but the farmer in a burst of indignation shoots him.

The scene shifts to a chapel where the remnant of the Vendéeans, defeated by the Orleanists, have taken refuge. Hemmed in by the enemy they have but one way to escape—a subterranean passage. Through this the Duchess must go to freedom. One of the bonds is to guide her—the rest will stay to die. Trébade is the commander. He orders Louis de Kerlavan to accompany the Duchess, thus insuring liberty to his wife's lover. His love for Hélène is so great that he places her happiness above all else. The Duchess and Louis escape, and the others await death, receiving the final sacrament from a priest—an impressive scene. At last they are overpowered, many killed, others made prisoners. The Count de Kerlavan and Trébade are sentenced to death, but pardon is offered them if they will appeal for it. Neither will consent, but word comes from Louis saying that he will not accept life under such conditions and will kill himself if Trébade is shot. Hélène has come to bid her husband farewell. Trébade agrees to ask the pardon, and tells his wife to go with Louis to England, where he will join them. Once she is gone, Trébade destroys his plan for mercy and walks defiantly to his death, sacrificing himself for his wife's happiness. The climax is a wonderfully powerful one.

This fine specimen of the romantic melodrama was received with the enthusiasm it so well deserved. It was played admirably by a company in which Jean Coquelin as Renouard, Duemesnil as Trébade, Volpini as Louis, Mathilde Deschamps as Hélène, and Berthe Cormy as the Duchess, were the most prominent. The staging was adequate.

Much interest centered in the showing of *La Cavaliere*, the tragic poem by Jacques Richer, son of Jean Richer, at the Théâtre Sarah Bernhardt. Would the younger prove the inheritor of his famous father's genius? He is as yet but twenty, yet had already given indication of talent. *La Cavaliere* is another proof. The youth of the author considered, it is a remarkable work. The style is a bit grandiloquent, but a fine command and understanding of words, and a rich, poetic feeling are evidenced. The theme is romantic, and a love story of considerable strength is told. *La Cavaliere* is Mira, a young woman raised by her guardian in most masculine fashion, who, in male attire, goes swashbuckling through Spain in the seventeenth century. She is another Clorinda Wildair, whom Mrs. Burnett drew in *A Lady of Quality*. Like Clorinda her sex asserts itself through her honest, a handsome young knight, Cristobal de Villarreal, treats not so impudently. He does not know that she is a woman—that Mira's temper asserts itself, and in the onward Cristobal slaps her face. His bravery and good looks fascinate her, though she vows to kill him in a duel. It develops that Cristobal has as his mistress Mira's foster sister, Lorenza, and at her house the two meet again. Mira's sex is now disclosed, and Cristobal, charmed, apologizes for his affront and loses his heart to her. He forsakes Lorenza and makes love to Mira at a country retreat. Thither he is followed by assassins paid by Balbuena, his rival for Lorenza's affections, to kill him. They are foiled chiefly through the bravery of Mira, who slays one of the men. Cristobal is wounded, and Mira nurses him, but soon worries of such womanly work. Lorenza hastens to her former lover and her tenderness wins him back to her. Mira, enraged at this, persuades Balbuena to renew his attempt. Cristobal is to attend a masquerade ball, and Mira has revealed his disguise to his enemy. At the last moment she is seized with remorse, and borrowing Cristobal's cloak, she herself becomes the murderer's victim. *Corn Lapachico* bore the brunt of the play as Mira and won a success. The other characters were acted ably and no fault could be found with the scenery and costumes.

The *Athenaeum* has in Auguste Germain's *En Fête* one of the riskiest of farces. Frankly impure, it only merit lies in the nasty wit of its lines. The plot in itself is anything but amusing—the backhanded story of the gay husband and the wife who pays him back in his own coin. The offensive details are not worth repeating. The play bristles with up to date, off-color slang; virtue and decency are tested with and the dumbfounding and the ruse are held up as worthy models for those who would enjoy life. More's the pity, a capital cast is employed in presenting the trash. *Émile Tahine*, ravishingly beautiful, had the leading female role and played it charmingly. *Mlle. Demaray*, *Louise Derval*, *Morte-Alexe*, *Suzanne Demaray*, *Louise Bignon* and *Suzanne Turgey* completed an unequalled galaxy of beauty. Among the men, *MM. Deval*, *Treville* and *Trébade* were excellent.

Three revivals have occurred. At the Vaudeville *Le Bon Juge* having failed flatly, *Belaine* now reigns again in *La Robe Rouge*, a play in which she is not seen at her best. At the Comédie-Populaire *L'Amour Arrogante* was rather over the heads of the patrons, and has made way for *Le Bossu*, a melodrama suitable to popular prior theatres. At the Cluny *Le Bon Pasteur* (*What Happened to Jones?*) did not draw as it should have on its merits and *La Famille Porte-Bonheur* a good farce by *Blosson*, has been taken from the shelf to replace it.

Benefit performances have been in order. Yesterday afternoon at the Opéra-Comique a performance for the pension fund drew an immense audience that came chiefly to hear *Silvia Sanderson*, whose triumph was complete. She sang the waltz song from *Romeo and Juliet*. *Mme. Judic*, *Jeanne Rameau*, and *Camille Cadet* were among the others who appeared. A benefit for *Camille Bias*, who is now eighty years old, at the Renaissance was very successful.

Mme. Bartet made her first appearance as a lecturer the other day, talking on "Dramatic Art" to a large audience. Her discourse was thoughtful and intelligent and was listened to attentively. The *Revue de Paris* will publish the lecture on Feb. 15.

Yvette Guilbert has ended her engagement at the *Bodilins* and the latest report is that she will take up the study of religion with the ultimate object of delivering her impressions thereof in public. It is said that *Mlle. Guilbert* wrote recently to *J. K. Heysmans* who has adopted a monastic life, inquiring what saint she could best portray on the stage and how express a

saint's sensations. M. Heysmans' advice was that she acquaint herself with saints by a study of their lives.

Openings scheduled for next week are *Le Domaine* at the *Gymnase*, *Les Remplaçantes* at the *Antoine*, *Astarté* at the *Opéra*, and *La Fille de Fabrice* at the *Opéra-Comique*.

From Vienna comes word that Paderewski's opera, *Manner*, that is receiving its finishing touches will be produced in that city May 18. *Decadence*, by *Albert Guimon*, probably will be the next bill at the *Vaudville*. *Rejane* and her company are rehearsing it.

Tarrire, the well-known actor, has taken a temporary lease of the *Bouffes-Parisiens* and will open it with a musical comedy, *Les Travaux* a *Hercule*.

Two special performances of Björnson's *Roman des Forces Humaines*, will be given at the *Nouveau* Feb. 19, 20.

T. S. R.

ROME.

Verdi's Life and Work—His Artistic Testimony—Italy's Grid.

(Special Correspondence of The Mirror.)

ROMA, Feb. 19.

The death of Verdi has caused almost as great a sensation as the death of Queen Victoria. As an Italian philosopher says: "Kings have successors—new ones can be made; but a Verdi cannot be made, and has no successors." Born of a little village shop keeper, he raised his humble parents to the level of kings and emperors by the godly gift of genius.

As a child he was extremely docile and never deserved a punishment or a scolding from his parents. He was remarkably quiet, silent and thoughtful for a child, his only pleasure being to listen to the organ—a very poor one—playing in the little village. Noticing this tendency to music in the boy, his father, one day, bought him a old spinet which Verdi treasured in his violin of *Saint Agata* as long as he lived, and which will be ever treasured by his heirs. It was on this old instrument that Verdi learned the first secrets of the art that he was afterward to bend to his will. Very early he would try to extract chords from the almost dumb-with-age spinet. But one day, when he could not make the old keys play, he grew so angry that he took a hammer and smashed them. This gained him the first and only punishment he ever received from his father. Fortunately, young Verdi had already a friend and admirer in his native village, a mechanic, who made a new key board and pedals for the poor, broken down old spinet, and would not be paid for his work. All this is written by the mechanic himself inside the spinet. Verdi's first master was the organist of the church of Busseto, a little town near Roncole, Verdi's birthplace, and it was he who explained the first elements of composition to the lad. All the time not spent at school Verdi devoted himself to his master's piano or at his old spinet. He had also a passion for books, and literally devoured every book that fell into his hands.

When seventeen years of age and he had learned all the organist could teach him, the Commune of Busseto and his friend and protector, Signor Barezzi, allowed him a little monthly pension to go to Milan to enter the Music Academy there. But he was refused admission because there was no music in him. He was accepted as pupil, however, by Lazzini, the pianist of *La Scala*, with whom he studied three years, and was sent to take the place of organist in the Busseto church. The old organist being dead. Shortly afterward he married Signor Barezzi's only daughter, and three years later he produced his first opera at *La Scala* under Merelli's management. This was in 1839. Without being a great success, the opera pleased enough to induce Merelli to order three more operas, the first of which was to be a comic opera and to be given the following year. This was the only comic opera he wrote until he wrote *Falstaff*, his last work.

Meanwhile Verdi lost his wife and his two children, and his comic opera failed. This so crushed his spirit that he told Merelli that he would never write again. But Merelli had faith in the young composer, and one day he thrust the libretto of *Nabucco* into his hands and told him not to be a fool, but to set to work again at once. When Verdi read *Nabucco* it seemed to him that a giant had awakened in his mind. He wrote the opera as if inspired and it was produced in 1842, creating such a furor as had never been known before. Lombardi, Ernani and a long list of other operas and triumphs followed the *Nabucco* success.

Then came a change—Verdi's second period it is called. It began with *Rigoletto* and continued with *H. Trovatore*, *Un Ballo in Maschera*, *La Traviata*, *Aida*, etc. From 1871 to 1887 he wrote only sacred music. Then in 1887 he brought out *Othello* and *Falstaff*—his third and last period.

At 86 years of age he composed more sacred music, and it is said that a few days before his last illness he was beginning to set Queen Marguerite's prayer to music. It is also said that he leaves the manuscripts of two more operas, *Lear* and *Romeo and Juliet*.

In his youth Verdi was a great patriot and his name became the people's war cry, "Viva Verdi," meaning "Viva Victor Emmanuel, Re d'Italia," on account of his name forming the initials of those words.

Verdi died several times a millionaire, though he was lavishly charitable during his life. This is without counting the royalties on his operas, which still bring in about \$40,000 a year. These royalties he leaves to his "Home of Rest for Poor Musicians," besides another income of \$25,000. After all his legacies to other charitable institutions, private friends, servants, etc., he leaves the rest of his property to his niece, *Maria Verdi Carrara*. A curious feature of the "Home for Poor Musicians" is that, although there is a chapel in the Home, there is no organ in the chapel and there is never to be one. Verdi wished the services to be of the most simple kind. He also wished that there be no music, singing, speeches or flowers at his funeral. It was as simple as he wished, even the King's wreath being declined, humbly but firmly, by the executors of the will. One hundred thousand people, however, followed the body to the grave, and every house, balcony and window along the road was draped with black.

He is now lying by the side of his second wife, *Josephine Strogonoff*, the celebrated prima donna, who created the part of *Abigail* in *Nabucco* on her marriage, however, she retired from the stage. She died in 1895. When the chisel in the Home is completed both she and Verdi will be removed there, and a grand funeral service will then take place. Meanwhile there are Verdi commemorations all over the country. Here in Rome we are preparing half a dozen at the least. The house where he was born is now a national monument, and the room where he died as it was when he died. Statues will be erected in Milan, Brescia and other towns to his memory, and his bust is to be placed in the Capitol. More could not be done to honor his memory had he been a king or an emperor.

Verdi lived partly in Milan and partly in Genoa. But his favorite residence was his Villa of *Saint Agata* near Busseto. There is nothing very notable about the villa. It is simply built but comfortable and surrounded by a beautiful park in which is a pretty lake, and it tends to all the farms cultivated by Verdi himself until a few years ago. He was very proud of his bands of horses and cattle that gave him great income.

It was in this villa that Verdi most loved to work. He worked in his bedroom situated on the ground floor, between his garden and his stables. In this room stands his beautiful grand piano which was never opened excepting by himself and when he was composing. At one

Magnolia in *Andrea Chenier* in the United States. The following season she appeared at the Waldorf-Astoria, New York, and sang in numerous other concerts. Later she won success with the Melba-Ellis company. Last sea-



ROSALIA CHALITA.

son she appeared in Mexico, where her name soon became a household word, and thence she came to Havana. Her father was a man of means and for years an officer in the Spanish army, but Madame Chalita is essentially Cuban in her feelings and sympathies, and in her great love for her country has perhaps done more toward bringing the three elements, Cuban, Spanish and American, together in closer harmony than any other woman.

Madame Chalita was well educated as a girl, and her broad intelligence, her ability to converse dispassionately on any subject, combined with her fascinating personality, makes her noted socially as charming a woman as she is to the world a great singer.

Teresa Carreno gave three piano recitals at the Theron last week that were much enjoyed. She was unfortunate in coming here just at this time, as the Carnival Season is now on, with festivities afloat. In consequence, Madame Carreno played to only fair business. She left yes-
terday for Mexico.

Konecromi completed his engagement at the Pyrene Sunday. It was quite successful. The Tombu Italian opera company will be the next attraction.

The Albion is doing a purring business. La Presa, change artist, is a new arrival.

There are no changes in the bills at the Cuba or Alhambra, but both houses are doing a good business.

Phil and Phil, musical artists; Massey, com-edy juggler, and the Wilsons, colored cake wakers, are the new faces with Pubbilones' Circus. Newell and Sheppard, bare performers, and George Gilbert, with his trained goats, have completed their engagement with the circus and left for the States.

Manager Harry Clark had a benefit at Guana-
beam Park, Feb. 26, that brought out a large
crowd.

The Berriell French opera company, from New Orleans, is expect of next week at the Theron.

J. ELLIS NORRIS.

LIEBLERS TO MANAGE BELLEVUE.

Kyrle Bellew will return to this country next season to make a starring tour under the man-
agement of Liebler and Company. Negotiations to this effect were completed last week. Mr. Bel-
lew signing a contract with Liebler and Company for a term of years. He is at present in England and will go shortly to Australia for a tour there, after which he comes to America. The first play in which Mr. Belllew will be seen here will be a dramatization of Stanley J. Weyman's "A Gentle-
man of France," by Harriet Ford, one of the
authors of "The Greatest Thing in the World." Liebler and Company have just secured the drama-
tic rights to the book, and Miss Ford will be
given work on the play as soon as she finishes "Rom-
brandt," the drama that she is writing for Rich-
ard Mansfield. Mr. Belllew's tour here will open in November. Eleanor Robson will take the prin-
cipal female role of Mlle. de la Vire. Mr. Belllew,
of course, will be Gaston de Bonne.

ACTORS' SOCIETY'S NEW QUARTERS.

The board of directors of the Actors' Society of America completed arrangements, last Thursday, by which the organization will take possession, on May 1, of the four story and basement house at No. 114 West Fortieth Street, and occupy it as headquarters and club house. A lease has been taken on the property for a period of seven years, and very soon the work of overhauling and remodeling the build-
ing will begin. The Society is in excellent pecuniary condition, owing to its remarkably rapid growth during the past year, and the new quar-
ters will be fitted and furnished in most sub-
stantial and handsome fashion. The first and second floors will be used for the various of-
fices of the Society, and the third and fourth floors will be fitted up as club rooms.

ACTORS IN A FIRE.

The members of The Christian company (East-
ern) had a thrilling experience at Lexington, Ky.,
last Saturday night, when the Phoenix Hotel, at
which they were staying, was burned. There were many narrow escapes. Lilla Vane, who plays "Glory Quinley," was taken from the third
story of the burning building. Mrs. Georgia
Dickson is prostrated by the shock.

ENGAGEMENTS.

Central Canten and Ellis Warren Harmon, with
Robert B. Mantell.

James Bradley, for The Village Postmaster.

Dolly Kline, for the soubrette role, in "A Mormon
Wife."

Nelly Jones, Barclay, with William Owen's Reper-
tory company.

Duchess Bijou, sister of Yolande Bijou, is engaged
for The Son of Napoleon, at Carsey Payton's, Brook-
lyn.

Teresa Maxwell, to play in the Broadhurst produc-
tion of "Justice."

Walter Crosby, for The Little Minister.

George Osborne, for Lovers' Lane.

William Mac Crawford, reengaged for the Elton
Stock company.

James E. Campbell, as musical director with Hubert
Lambie.

C. S. Prinsrose, for his fifth season as general agent
and railroad contractor with Gentry's Dog and Pony
Show Co. It, having closed with the Big Show at
Kansas City on Feb. 9, and joining the Gentry show
at Houston, Tex., on Feb. 11.

Sam Bernard, for The Prince Peacock.

Nettie Bradford, for the City of New York, to play
her original role, "Parisian."

Fred J. Miller has joined the Kish Steel, com-
pany for juveniles, and to do his specialties.

Ettie Williams and James Collier have been en-
gaged by Arthur E. Alison for his next season's pro-
duction of "At the Old Cross Roads."

Tom B. W. Jones, as press agent for Gentry's Dog
and Pony Show Co. It.

Kitta Butler, for The Prince Peacock.

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Gallery 25c., Balcony, 25c., Orchestra, 50c.

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Chair, Jo Jo and Willie Burrows, Sisters Bernard, Hoff-
man and Monroe, Barney and K. B., Saville and
Stewart, Clifford and Hall, Ames Juggler, The Ameri-
can Vignograph.

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BROADWAY BURLESQUERS.

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PROFESSIONAL CARDS.

THE ROMANTIC EGYPTIAN. The Romantic Egypt of Prince Haleel.

Egypt I was the land of the sun, of value, but not of beauty, because of their deserts and their desert. The one was a golden cup, the moon was in the golden cup. The legend of this cup was, that he who had received its first drink from it would be blessed with good fortune for life.

Another cup was a figure of a sacred bull, in green lycene. This had been discovered in the tomb of one of the Pharaohs, where it had lain for more than five thousand years. This ancient treasure I gave to the Rev. Dr. Channing, the American clergymen, for so many years a resident of London.

Dr. Channing was an enthusiastic and a learned Egyptologist. We met in London. Our talk naturally turned upon Egypt, and in the course of the distinguished doctor's conversation—a great part of which, I must confess, was indeed "dark as Egypt" to me—he told me how he had for years been vainly seeking the bronze image of a certain sacred bull, which image was needed to complete and verify certain data over which he had spent years of toil and research. I told him of my possession, to which, I was obliged to confess, I had, up to this time, attached no great importance, except to regard it as a unique paper-weight.

I also remembered that when it was given to me it had been rolled in a strip of papyri, the whole being inclosed in a strip of the peculiar yellowish, grayish linen in which all mummies and their belongings are preserved.

The doctor's excitement during my recital of these details almost passed those bounds of conventional so carefully preserved in polite society everywhere, but especially in English society. When I told him that it would give me pleasure to place the whole relic at his disposal, he almost "went to pieces."

It was settled that I should send the precious "loot" to him the following day, he to send a trusty messenger for it.

By eight o'clock the next morning the messenger arrived, and I kept my word. I was greatly pleased to learn in a brief time that Dr. Channing's highest hopes were more than realized. The papyri gave him the fullest details, and aided him in establishing beyond a peradventure the link of evidence for which he had sought so long and fruitlessly.

Another curious gift which was brought to me was of quite a different sort. It was a Greek dog.

It was not a pretty dog. Greek though it was, and its habits quite put to rout all one's ideas of the beauty and artistic qualities of the Greeks. Dogs are not popular in Egypt. The wild, semi-wolfish creatures, very like the coyotes, that infest the country destroy one's sentiment about "old dog Tray," for the Egyptian dog is neither gentle nor yet kind, and he has a trick of attacking you from behind. The dog's stay among us was limited to that of his donor.

But of all the extraordinary gifts to make a rather quietly disposed woman command to a sheep!

It was on the occasion of some Mohammedan holiday. I was awakened by the confused sounds of many feet upon the veranda, and the sound of many voices, all raised at once; some in praise, some in exhortation, others in stern tones of command. The whole supplemented at intervals by a loud and plaintive baa.

After a long and somewhat anxious suspense, the trampling feet and many voices entered the house and made for my bedroom. After due knocking the procession entered, headed by my major-domo, who was a most stately personage, and who had a smattering of every language in the universe, and who spoke none.

Niceno was closely followed by Marie, a Maltese maiden who, I must confess, usually followed Niceno pretty closely. And bringing up the rear was every man employed about the place, from the cook to the water-carrier.

Trotting in their midst, looking wretched and terrified at his unaccustomed surroundings, was an enormous ram.

He had evidently been submitted to an elaborate toilet for the occasion, for his fleece was snowy-white, and his great, curled horns, and his feathered tail, which swept the ground, were ornamented with blue ribbons.

Marie, also ornamented, like the sheep, with blue ribbons and tricked also with "nods and becks and wreathed smiles," stepped forward, having evidently been selected for the honorable position of spokeswoman. In a speech, which I understood much better by watching her pantomime than by listening to her lame, polyglot jargon, she begged me to accept this small "ship"—by which I made out that she meant this enormous ram—as a proof of regard, love, reverence, etc.

Of course I accepted. What else could I do? I was there, in my bed. There was my entire establishment, and there was "de leetle ship."

So I patted my gift on the head, and let him place his moist nose in my palm, and duly admired him, and at last, to my very great relief, saw him led away.

Where? I never dared to inquire. I only know that my table, and the tables of several of my neighbors, were all bountifully supplied with mutton for some time. I never could bring myself to quite enjoy that mutton; I could not forget the trusting way in which that "leetle ship" visited me, and had allowed me to pat his curly head, and it didn't seem to be quite a nice way to treat him, to—but let us have in the next course.

The very finest gift I ever received was a prince—a real, for-true, flesh-and-blood prince.

It happened this way. A party made up of persons whom I knew well in their dahabiah up the Nile as far as the Second Cataract, and while in that upper Egypt country they met a party of marauders who were bringing slaves from the Berber country down to the slave markets.

They noticed among the slaves a boy about ten years of age, and of singular and striking beauty.

He repelled all their attempts to make acquaintance. He held himself proudly aloof and preserved a stern silence and stoical manner, fitted more to a man than to the child he was. His captors treated him with a rough, dumb sort of consideration, and while his fellow-slaves were most cruelly and villainously treated, he was passed over and artfully overlooked.

Through their interpreter, my friends learned that this child was indeed a prince. His father was king of a powerful and warlike tribe. The child had been captured in a

desert, and his captors regretted the fact, and so spared the vengeance which his master must surely take. So when these savages offered to buy him, their offer was accepted.

And when the bargain was concluded, and the boy was transferred to their dahabiah, they did not in the least know what to do with him. He spoke a Berber dialect, and there was not a man on board who could understand him. He refused alike to join the crew "forward" or to associate with the servants. He would sit apart watching with an expression of amused curiosity the white people, and from a sort of cavalier respect in his manner toward them, he seemed to acknowledge their superiority. When my friends came to Alexandria they sent this child out to me. On obtaining possession of him I at once carried out Mr. Pick's advice as to David Copperfield. I had him bathed.

When he next appeared before me, his beautiful bronze skin shining, his exquisitely formed feet slipped into scarlet, pointed slippers, dressed in a white shirt, and a scarlet sash about his waist, and a turban on his head, I thought him one of the most beautiful objects I had ever seen. And as I look back now, and conjure him before me as he looked then, I still think so.

The poor child's solitude, the wrongs inflicted upon him, appealed most strongly to me. I opened my arms. Never shall I forget the flush that seemed to envelope him; for the first and last time I saw his eyes suffused with tears.

With a swift action he sprang toward me and for an instant only he rested in my arms. Then he slid down to my feet, kissed the hem of my gown, and—never taking his eyes from my face—he settled himself into an easy attitude and uttered a brief grunt of content.

From that moment his position in the establishment was settled.

He belonged to me.

For me he would perform any office: he would fetch and carry, and by an arrangement entirely his own he would take his place behind my chair at table, and he would take from any hand that proffered me anything, and himself would hand it to me.

I soon, however, discovered a difficulty. Indeed there were a good many domestic difficulties consequent upon this child's presence in the household. The particular difficulty that presented itself was his getting anything to eat. He absolutely refused to eat with, or to in any way associate with the servants. So I got into the habit of duplicating what I myself ate, and, placing it upon a dish, would give this to my young henchman. He would retire and put it in a place of safety, and when he thought himself quite unobserved he would eat of it.

We tried him with every Arabic name we had ever heard, or heard of, and when we said "Haleel" he expressed the greatest delight. The wild, semi-wolfish creatures, very like the coyotes, that infest the country destroy one's sentiment about "old dog Tray," for the Egyptian dog is neither gentle nor yet kind, and he has a trick of attacking you from behind. The dog's stay among us was limited to that of his donor.

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First there was a little hamper of straw, then another lesser hamper of some sweet grass and so on until at last, enclosed in a tiny silver box of cunning workmanship, there lay my tiny locket.

A TRIUMPH IN THE GHETTO.

Z. Libin, journalist and dramatist of the ghetto, has "arrived." He is a young man, not yet thirty; his field of action is limited to the Jewish quarter of the city; his experience in play writing has not been great, but in the cafes and restaurants of the East Side, in which Hebrew players and playgoers congregate, his name has suddenly grown familiar. It is always heard coupled with words of praise. Z. Libin is the author of *David and His Daughter*, a Yiddish drama that was acted for the first time on Friday evening at the Thalia Theatre. The name of Z. Libin dates from the fall of the curtain at the end of the first act of that premiere production. The author was called to the footlights a half dozen times, and the audience, that completely filled the theatre and contained representatives of every social caste in the ghetto, showered him with all the honor that it had power to bestow.

David and His Daughter is a quiet, intense, homely tragedy of the local Jewish quarter. Its scenes and its characters are familiar to every one who knows that part of the city lying between the Bowery and the East River. It pictures ghetto life as truly and as incisively as does The Climbers picture the life of Fifth Avenue. The story unfolded in the play is a true story—a story that the East Side gossips have worn threadbare by frequent telling. It was acted in real life, among them, within the past year. A young girl, who was employed in a cloak factory, was betrothed to a workman in the same shop. Both were poor. The girl's father fell ill with consumption. The doctor said that he must go to Colorado to save his life. In order to get the necessary money to send him West the girl married a salesman who was accounted wealthy, as wealth is calculated in the Jewish quarter. Neither the father nor the workman lover knew the sacrifice that she had made. The mountain climate did not benefit the invalid. He died six months after his departure from New York. When the news was brought to the daughter she killed herself. This is the true story, and it is practically the story of Z. Libin's play.

In building up a drama around the tragic little plot the author exaggerated the actual story but little. It was strong enough and dramatic enough already. But with admirable skill he painted in a background for the incidents that is as true to life as is pathetic, as comprehensive as it is accurate. The play is an everyday tragedy. There is not a situation nor a line in it that is unnatural or out of drawing. The comedy has always an over-tone of sadness. The pathos is always relieved by a touch of humor. When the comedian is in distress because the plaster has fallen from his ceiling and when he learns with dismay that his wife has sold his only pair of black trousers to the old clothes man, his grief is laughable, but there is a world of pathos back of the humor, for it is made clear how serious these misfortunes are when poverty is the constant visitor, if not the master, of his household. The sinister trapings of poverty, indeed, are to be seen in every picture that the dramatist presents.

There are, it is true, a number of faults in the play. They are faults in technique, however, not in sentiment. Many of the situations are too long drawn out, many of the speeches are far too wordy, and the catastrophe in the last act is badly contrived. But the humanity, the wonderful realism of it all, is impressive enough to cover a multitude of such sins. There are two or three situations that for sheer dramatic artfulness are worthy to rank with the most appealing situations in the plays now to be seen in the theatres of Broadway. The most striking of these occurs in the third act. Old David, the consumptive, is seated in his humble living room, talking with the dapper salesman, Goldberg. The music of a band is heard in the distance. Goldberg opens the window and looks out. The passing band is playing a dirge. Goldberg describes the hearse, the carriages, the mourners, all the pitiful details of an orientation East Side funeral. The old man renounces for the first time that his illness may end in death. He faces the probability of death with terror-struck face, while Goldberg, the Americanized Jew, chatters on flippantly. The effect is remarkable.

Every character in the play is a representative of a distinct ghetto type, drawn skilfully and without prejudice. And in the initial performance the players were, without exception, worthy of their roles. Kesser, in the character of David, realized every artistic possibility that the role provided. He was the impoverished Jewish gentleman—a man of education, with sentiment and fine feeling, cramped, in his old age, in a sordid tenement in Hester Street. A particularly touching bit was when he was about to leave in his quest of health, and, taking his daughter in his arms, he crooned in her ear a quaint Yiddish lullaby. The song ended abruptly in a fit of coughing. Tornberg, the comedian, as Menachem gave a fine portrayal of the old dinner, simple, easily amused Jew. His impersonation was full of odd drollery, and his indifference was displayed by the fact that with all his artlessness he never stepped a hair's breadth beyond the limits of realism. John, as Goldberg, represents a type familiar enough in lower Broadway—the ambitious, capable, pushing young Hebrew who acquires the bungo-manners of the business American, dressed in fashion, makes money and spends it freely. Goldberg is such a man—a Beny Brummel of the sweat-shops. John made him real on the stage by a hundred touches of nature in manner, bearing and speech. Moskowitz was the young lover, Marcus, and most excellently did he display the characteristics of the earnest, loyal, orthodox Hebrew of the ghetto. A minor role, Zalmen Isaac, was well played by Maisel.

MAURICE STOCK (J. F. Arnold, mgr.): San Antonio, Tex.

THE WHITE HORSE TAVERN (F. M. Norcross, mgr.): Springfield, Mass.

THE BEEHIVE (M. E. C. Callahan, mgr.): Fort Wayne, Ind.

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PIPPA'S Springfield, O.; Toledo 20-22; Grand Rapids 14-16.
BLINNY DUMPTY (Mrs. R. Adams, mgr.); Philadelphia, Pa., March 4-16.
BEWEN, MAY OR (B. Sire, mgr.); Boston, Mass., Feb. 25-indefinite.
JAMES-KIDDEE (Wagenhals and Kemper, mgrs.); Portland, Ore., March 4-7; Tacoma, Wash., S. 8; Seattle, 21; Miss. 8; Mont., 22-23.
JOELIN, LEVIN (C. Adams, mgr.); Hartford, Conn., March 4-6; Holyoke, Mass., 8.
KEENAN, FRANK (A Poor Relation); Fred G. Berger, mgr.; Evansville, Wis., March 5; Grand Rapids, Mich., 6; Portage, 7; Janesville, 8; Edgewater, Ill., 9; Elgin, 11; Aurora, 12; Joliet 13; Decatur, 14; Fort Wayne, 15; Fremont, 16; Sandusky 18; Mansfield, 19; Canton, 20; Akron 21; Youngstown 22; Warren 23.
KERKHOFF LOCKE (Summerfield, Kan., March 4-9).
KIDNAPPED IN NEW YORK (Barney Gilmore); Detroit, Mich., March 4-9.
KNOES OF TENNESSEE (Denver, Col., March 3-9; Cripple Creek, 10).
LAFAYETTE SQUARE STOCK; Washington, D. C., Oct. 22-indefinite.
LE MONT'S COMEDIANS (C. R. La Mont, mgr.); Jersey Junction, La., March 5; Webster City, 6.
LOST IN EGYPT (Harris and Parkinson, mgrs.); Monroe, W. Va., March 5; Salem, 6; West Union, 7; Huntington 8; Ashland, Ky., 9.
LOST IN THE DESERT (Owen Davis, mgr.); Cincinnati, O., March 4-9; Grand Rapids, Mich., 11-16; Chicago, Ill., 17-22.
LOST RIVER (No. 2); Liebler and Co., mgrs.); Brooklyn, N. Y., Feb. 25-March 9.
LOVING VALENTINE (W. A. Brady, mgr.); New York city Feb. 6-indefinite.
LOVE COMEDY (Geo. W. Lowe, mgr.); Ellis, Kan., March 4-5; Lyons 6-7; Hutchinson 8-9.
MACK, ANDREE (Chins, H. Greene, mgr.); Scranton, N. Y., March 4-6; Rochester 7-9; Pittsburg, Pa., 11-16; Wheeling, W. Va., 18; Zanesville, O., 19; Canton, 20; Columbus 21; Dayton 22; Toledo 23.
MAN'S ENEMY (Samuel F. Kingston, mgr.); Philadelphia, Pa., March 4-9; Providence, R. I., 11-16; Washington, D. C., 17-21.
MANSFIELD, RICHARD (Baltimore, Md., March 4-9; Philadelphia, Pa., 11-16; Washington, D. C., 18-22).
MANTLE, ROBERT (R. W. M. Hanley, mgr.); Newport, R. I., March 3; Attleboro, Mass., 6; Lynn 7; Portland, O., 8; E. Bridgeford, Me., 9.
MARIA AND MOHIE (F. S. Stirling and Agnes); St. Louis, Mo., March 10; Cincinnati, 11-12.
MCCLOE, JULIA (E. Bellingham, mgr.); New York city, Jan. 14-indefinite.
MELBOURNE (Samuel Blair, mgr.); Buffalo, N. Y., March 4-9.
MELVILLE, ROSE (R. Stirling, mgr.); Philadelphia, Pa., March 4-9.
MEDINA'S CHICAGO (Paterson, N. J., March 4-9); Bridgeport, Conn., 11-16; Cincinnati, 17-22.
MISTRESS NEIL (Maurice Campbell, mgr.); Boston, Mass., March 4-11; Worcester, and Kemper, mgrs.); Boston, Mass., March 4-11; Troy, N. Y., 18; Albany 19; Ithaca 20; Buffalo 21-23.
MISTREESSE NEIL (Maurice Campbell, mgr.); Kenton, O., March 5.
MODERNA (Madame Wagenhals and Kemper, mgrs.); Pueblo, Col., March 5; Cripple Creek 6; Leadville 7; Grand Junction 8; Pueblo, 9; Salt Lake City 10; Ogden 11; Pueblo 12; Bolo City 13; Walsenburg 14; Durango 15; Alamosa 16; Pueblo 17; Pueblo 18; Colorado Springs 19; Denver 20; Leadville 21; Durango 22; Walsenburg 23.
MURRAY AND MURK (shooting the chutes); Ohio, Mo., March, 1-2; Dayton, O., March 6; Grand Rapids 7; West Superior, Wis., 8; Duluth, Minn., 9.
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MYRA AND MARY</b

PHOTOGRAPHIC NEWS

in Franklin - Forty Club
Again - Hall's Tests and Jottings.

(Special to The Mirror.)

CHICAGO, March 4

Stuart Robson, James K. Hack and Maude Adams are the stars at the down town theatre this week, and the newcomers Senn and Hackett make it a sort of an "Auld Lang Syne" era, for both are local favorites from the long ago. Time was when Mr. O'Neill owned the Chicago matinees, and he was welcomed back to his old stamping ground. McVicker's, by an audience that packed the house last night and enjoyed his big "revival of Monte Cristo, of which the voluminous advance agent said, "It is as distinctly different from the old as Sardanapalus from Phrygian frugality," which sounds like James Jay Brady of the Kinglings. Well, anyhow, as B. Taylor has it, "It is a great show, and with Frederick De Belleville, Gus Cook, and Annie Ward Tiffany, it is surely in for a big run."

The February dinner of the Forty Club was given at the Wellington last Tuesday night. The guests were Mrs. Santini, Aubrey Boucicault, George F. Nash, Sidney Booth, Arthur Hoops, and Count Vancour de Vermont. It was one of the most enjoyable dinners of the year.

Mr. Robson was warmly welcomed back to the Grand Opera House last night in silver cordsmith, in which he has the excellent assistance of John E. Henshaw, Henry Weaver, Sr., and Jeffreys Lewis. During his second week Mr. Robson will appear in his old part of Tony Lumpkin in *She Stoops to Conquer*.

Frank Moynihan, the acknowledged peer of all stage Irish policemen, writes me from Rawlins, Wyo., to say that the company he is now with, Knob's Tennessee, is happily "coming East fast," and to enclose a card, picked up in a Western dressing-room, reciting that Nettie M. Barnett is "Topsy, Double Chloe" in Smith and Jones' U. T. C. company. You can now understand why one left home and what happened to the other.

Maude Adams in *L'Aiglon* will remain at the Illinois during this week, after which Jerome Sykes will be seen in *Foxy Quiller*.

It was most gratifying to note the success achieved by Henrietta Crosman during her two weeks' stay at the Grand Opera House in Mistress Nell. She is really charming, and is entitled to the recognition accorded her. Moreover, Aubrey Boucicault, Sidney Booth, William Herbert, and Adelaide Fitzsimons unite in contributing to a splendid performance.

The many professional friends of Edward Freiheyen, editor of the *Saturday Evening Herald*, will regret to learn that he is now lying seriously ill at the Auditorium Hotel.

Mr. Hackett has beenilling Powers with the *Pride of Jennie*, in which he has made a distinct success here. He will be followed next week by John Hare in *The Gay Lord Quex*.

All of the theatrical guests of the Forty Club during the past five years will no doubt remember Judge Elbridge Glazier, who won the Republican nomination for Mayor of Chicago last Saturday. The "baby member" of the Forty Club, by the way—Fred E. Coyne—who is now collector of internal revenue here, is to be appointed to the postmastership by President McKinley.

Robert Fitzsimmons amused the large audiences at the Great Northern yesterday in *The Honest Blacksmith*. He has the support of Mrs. Fitzsimmons, who, upon a historical occasion, advised Robert to hit his opponent "in the snots."

Otis Skinner, who enjoyed a wonderful week in Prince Otto at McVicker's, will return to Chicago later in the Spring with Mrs. Le Moyne and Eleanor Robson for a few special performances of Browning's *In a Balcony* at the Grand Opera House. It is rumored, by the way, that Mr. Skinner will be at the Grand next Summer as the star of a new production.

The Castle Square company followed Boccaccio to-night with a revival of *Patience*, and a large audience enjoyed the tuneful opera. The next bill will be *The Bohemian Girl*. Manager Kirby Chamblin Forder, by the way, who has handed the Studiobaker since it opened, has sent in his resignation. He will be missed.

Although J. J. Murdoch will manage the Masonic Temple Roof-Garden next Summer, he is interested in the erection of a new downtown theatre that may be devoted to vaudeville.

Miss, with Nellie McHenry, comes to the Great Northern next week.

At the Forty Club dinner the other night a man told Otis Skinner how much he enjoyed his work when he was leading man in McVicker's stock. "He meant O'Neill," said Skinner to me afterward, "but I don't mind those things. The other day a man told me that the best thing I ever did was *Hot Stuff in a Black Sheep*." (Be gards to this blank.)

The Rogers Brothers, I'm informed, took a mean advantage of Mobile. They asked the people there, "When is a door not a door?" and an swered, "When it is a sash." And Isadore Rush had to stand it. As she is one of the "best fel lows" on earth, however, it was all right.

Mr. O'Neill is to remain at McVicker's until April 7, when Anna Held will appear in *Papa's Wife*.

Pretty Grace Filkins left Otis Skinner Saturday night, and started for Philadelphia yesterday to join her husband, Commander Marix, of the United States Navy, who is to go to the Philippines to assume an important part. Miss Filkins will go at least part of the way with him, but could not live at Manila on account of the climate.

At Hopkins' yesterday the stock company gave an excellent performance of *The Little Minister* with Richard Buhler in the name part, and Jessie Rodgers as *Lady Babbie*.

The new Victoria, on the North Side, had a most auspicious opening last week, and May Homer, Albert Andrews and the stock company made many friends. This week *The Girl I Left Behind Me* is the bill.

Dean Raymond, of *Why Smith Left Home*, sends me from Omaha the name of Onuchita Gummzetti for the soprano album. She is it.

The Adventure of *Lady Ursula* is the stock company's bill this week at the Dearborn. Grace Reid and James E. Wilson are doing themselves proud.

David's Violin is being presented this week over at the Yiddish theatre with success.

Otis Skinner and his charming wife enjoyed their week here, because they were with their dainty little baby daughter, Amelia, and it was a week full of goo goo eyes.

The first annual Forest, Fish and Game Exposition, which is going on at the Coliseum, has proven a potent attraction, and is visited by crowds day and night.

The *Span of Life* was followed at the Alhambra yesterday by *Lost in the Desert*. Black Patti's *4000000* are underlined.

Through the Breakers followed Williams and Walker at the Academy of Music yesterday.

At the Bijou *Two Little Vagrants* was the attraction, while *The Span of Life* opened at the Criterion.

Song's Band will be at the Auditorium March 15 and 16. Ernest Seton Thompson will talk about animals at Central Music Hall March 25.

I have the engagement cards of my tineful young friend, Julius Witmark, who is soon to marry Miss Rosenberg, of Cambridge, Mass.

A chap up for burglary in my police court the other day was charged with breaking an express wagon up in front of a barber shop and stripping it of its contents. When I asked the complaining witness what he took he said: "Three chairs, eight razors, a pair of clippers and four mir-

I think that is about the regular average. J. Arnold, on his way from Havana to Broadway, sends a Cuban handbill which is a gem. It announces among other things a "buck and wing" dance, a "break down" and a "Scotch gig." It further states: "Remember after the show there will be a grand Ball given under the auspices of Black's 400's company, in producing only American dances. We guarantee this Performance and Ball to be strictly first class in every respect, and no objectionable features will be introduced." *Bill Hall.*

PHILADELPHIA.
Quex Shocks Quakers—Arizona's Big Hit—
Coming Attractions.

(Special to The Mirror.)

PHILADELPHIA, March 4.

John Hare is in his second and last week at the Chestnut Street Opera House to crowded audiences. The tiny Lord Quex, with its sensational third act, is the talk of the town. The suggestiveness of the scene causes many people to hold their breath. Irene Vanbrugh nightly receives curtain receptions for her masterly delineation and shares honors with the star. The Alice Neilson Opera company make their farewell American appearance here March 11 for one week in *The Fortune Teller* and *The Singing Girl*. Prices are specially advertised for that week, no seat over \$1.50. N. C. Goodwin and Maxine Elliott March 18.

Arizona is in its third and last week at the Walnut Street Theatre, still attracting crowded houses. It is one of the big hits of the season. Richard Mansfield in a week of repertoire will open March 11. Mary Manning in *Janice* March 18.

Annie Russell as a \$2 star opened to-night at the Broad Street Theatre in *A Royal Family* for a two weeks' term. Mrs. G. H. Gilbert, W. H. Thompson, and Ourin Johnson are in the company. The advance in prices will detract from the receipts. Miss Russell is admired for her charming portrayals, but \$2 a seat is too high. E. H. Sothern and Virginia Harned in *Hamlet* follow March 18, for three weeks.

Hilda Spong made her debut this evening as a star at the Chestnut Street Theatre in *Lady Huntworth's Experiment*, supported by Cecilia Loftus, John Mason, William Courtenay, William F. Green, Mrs. Charles Walcott, Grant Stewart, Alison Skipworth, and J. L. Finney. The Rogers Brothers, in Central Park, March 18.

Humpy Dumpy is the feature this week at Gilmore's Auditorium, with George H. Adams and W. H. Bartholomew as clown and pantaloons, aided by a large company. It is the most interesting pantomime seen here for many years. Large business. Henrietta Crosman will follow, March 11, for a two weeks' return engagement in *Mistress Nell*.

The Durban Sheeler Stock company at the Girard Avenue Theatre is appearing this week in *Camille*, with Bertha Creighton in the title-role and Walter Edwards as Armand, supported by a capable company, in a truly praiseworthy production. Business good. *Robespierre*; or, *The Reign of Terror*, March 11.

The Forepaugh Theatre Stock company is seen in *The Fatal Card* this week. Isabelle Evanson, Florence Roberts, and John J. Farrell head the leading roles. Large patronage. *We Two* of Tennessee next week.

Shore Acres holds the stage of the National with James T. Galloway, Atkins Lawrence, Herbert Flansburgh, Belle Theodore, and Marion Cullen in the leading roles. The scenery is unusually good. Large house to-night. *The Conqueror's Daughter* March 11. Through the Breckens March 18.

Man's Enemy, after playing week of Jan. 21 at the National Theatre, returns to-night to the Park Theatre for week. Dorothy Rosemore heads the company. The benefit racket is in evidence here. *The Little Minister*, March 11. *Barbara Frietchie*, March 18.

The Standard Theatre Stock company offers a worthy production of *John Martin's Secret House*. Excellent.

The People's Theatre present this week *Rose Melville in Sis Hopkins*, which is likely to please the inhabitants of the uptown mill district. On the Stroke of Twelve March 11.

Dumont's Minstrels at the Eleventh Street Opera House have a crop of new features, including the first appearance of Casper Nowak, the smallest comedian on earth, and a fresh burlesque. *The Physical Culture Cops*; or, *The Athletic Police*. The season's hit. *Mrs. Carrie Nation*, the Smasher, continues. Houses crowded.

The Metropolitan Opera company close their season in this city to-morrow evening at the Academy of Music, with *L'Africaine*.

Max Arnold, the blind comedian, will have his annual benefit, afternoon of April 26, at the Chestnut Street Theatre.

The widow of Charles C. Hawthorne, actor and stage-manager, well known in this country and London, is at the Philadelphia Hospital, feeble and a great sufferer. Mr. Hawthorne died some ten years ago. Friends of Mrs. Hawthorne are working to alleviate her distress in the last days, and they appeal for contributions to place her in a comfortable home. Remittances should be made to Mrs. J. K. Fleming, in care of the Philadelphia *Inquirer*. S. FERNBERGER.

BOSTON.

De Angels Arrived Too Late—Changes and Continuations—Talk of the Hub.

(Special to The Mirror.)

BOSTON, March 4.

Jefferson de Angelis and A Royal Rogue were to have been seen at the Tremont to-night, but were delayed by a railway accident between here and Burlington, Vt., and arrived too late to give a performance. Money was refunded to the audience. Business was good.

Henry Miller opened a fortnight's engagement at the Park with Richard Savage, which comes here directly from New York, so that there is nothing new that I can say. To Boston people one of the most interesting features of the engagement is the presence of Florence Rockwell, who became immensely popular here last summer as the result of her position as leading lady of the stock company at the Tremont. She had a splendid reception.

After three weeks of the greatest success with *The Little Minister* the stock company at the Castle Square put on *From Fron to-night*, with Lillian Lawrence in the title-role. Corona Riccardo made her first appearance as a regular member of the company, although she really joined it when she made her hit with *The Great Ruby*. John Craig is back as leading man, after having been out of the bill for three weeks.

In Old Kentucky repeated its old-time success at the Grand Opera House to-night, where it opened to an immense popular-priced audience. The company is a good one and the production, as a whole, is one of the best that the play has ever had here.

Fanny McIntyre has had such a splendid reception at the Bowdoin Square, where she was once leading woman, that her starring engagement has been extended. This week she takes the honors in *The Child Stealer*, and next week she will lead *The White Rat*. No offense to the Vaudeville Managers' Association.

May Irwin has found an immense personal success in *Madge Smith*, Attorney, and the Museum has been packed all the past week. She plays the leading part with that inimitable vein of humor which has made her so popular here, and her songs have been voted the best yet. She has one week after this.

Henry Lucy has proved that *The Still Alarm* is just as potent an attraction as ever, and the audience has been large at the Boston. Mr. Lucy's impersonation was never better and the novel situations introduced to represent the run

to the fire have simply driven the gallery boys wild with excitement.

William Gillette and Sherlock Holmes are still the attractions at the Hollis, and the orchestra is under the stage at every performance. The new regulation about late comers is now working well and Hollis Street is now a race track for automobiles so that dinner parties may get inside the door within the last minute of grace.

The Burgomaster apparently has settled down for a long and successful run at the Columbian, for they are getting ready to give souvenirs of the twenty-fifth performance, and when the souvenir habit gets started it does not let up for some time. Business is splendid.

The Shadow Detective is the drama for the week with the stock company at the Grand. Jerome Johnston has the leading part.

Ben Hur continues at the Colonial.

They have had a jumble of attractions at the Museum so as to let *The Girl From Up There* stay in New York. The visit of Louis Mann and Clara Lipman in *All on Account of Eliza* has been put ahead and other changes will follow.

Lillian Lawrence met with a slight accident at the Castle Square last week and had to be out of the cast of *The Little Minister* for a few performances. In her absence Marion A. Chapman played Babbie with excellent effect.

Al Lothian has been receiving congratulations from the many personal friends who have welcomed him back to the window of the Colonial after his serious illness.

C. E. Hamilton, business manager with William Gillette, had to give up to the grip and overwork for a part of last week. He is better now.

Two other invalids who will soon return to professional work are Mildred Hyland, leading woman of the Grand, and E. E. Phillips, of the Bowdoin Square.

Nellie Thorne, the leading lady of Ben Hur, is entertaining her mother, who has just arrived from England to spend the remainder of the season with her daughter.

Dr. Joseph Bell, of the Royal Infirmary, Edinburgh, who was the original of Sherlock Holmes, and was a student friend of Conan Doyle's, is in this country on his way here from Hong Kong. He is coming to Boston to be the guest of William Gillette.

Mrs. Charles J. Rich, who has been seriously ill for several weeks, is now slowly convalescing at her home in Longwood.

The great opera season at the Boston will open April 1 and continue a fortnight.

James Gilbert is directing the rehearsals of the Hasty Pudding boys for the production of their annual opera. *The Dynamiters* is the title of the work.

Burt Hawley, who has filed a petition in bankruptcy, has liabilities of \$1,963 and no assets.

Still another new theatre has appeared on paper. This time it is located on the site of the Bowdoin Square Hotel, which had its license revoked last week.

The version of *Under Two Flags* which is in rehearsal for presentation at the Castle Square is that made by Edward Elmer.

Boyd Putnam has been visiting friends in Boston, but will go South to be the guest of Joseph Jefferson on his Louisiana estate before the Spring tour opens in April.

One of the delightful social events of the past week was the "At Home" given by Mr. E. A. Sutherland in honor of Franklin Rosa Welden, the brilliant young violinist. Among those present was Mary Shaw, of Ben Hur.

John Craig has been receiving many congratulations from his friends. It seems that some land recently purchased by him in Texas is in the oil belt, so that he is likely to be a very rich man as a result.

James A. Keane has returned to Boston after an absence of several months.

The police were asked to find Pauline Tyler, a chorus girl, who disappeared from her lodging place, 625 Columbus Avenue, last week. She had been out of employment for some time and was discouraged. To-day the police found her with friends at Waltham.

They had presentations to the bridgeheads at the Columbus last week. First Sol Hamblin and the other employees of the house surprised Harry Farron by giving him a magnificent cut glass punch bowl and Sevres vase, and the whole company of The Burgomaster came down to the footlights with an impromptu song and threw a laurel wreath over the head of Gustav Lunders, who is soon to sail for Europe with his bride.

JAY BENTON.

ST. LOUIS.
This Week's Amusement Offerings—Law
Students as Supers—Minor Section.

(Special to The Mirror.)

ST. LOUIS, March 4.

The Sign of the Cross did good business at the Olympic, considering the number of times it has been here. Charles Dalton continues to give a forcible impersonation of Marcus

this city and sentenced to serve seven years' imprisonment.

With the exception of the Lafayette Square, the Bijou, and the Lyceum theatres, the remaining theatres were opened Sunday night, and did a hand office business. The White Rats concert at the Columbia had Henry E. Dixey, Dorothy Morton, Bohm and Lenhart, Almont and Belmont, James J. Corbett, Bonnie Thornton, Dillon Brothers, Linton and McIntyre, and Hause's Washington Band. The New National had Anita Tremun in a lecture. Manager E. B. Stair at the Academy of Music gave a specially selected bill that comprised Zelma Rawlston, Anna Conrad, James Plunkett, the Clover Leaf quartette, Emerson and Omega, Ebenheim and Heitz, Joe Bonnell, Fred Trusdell, and Stella Mayhew. At the New Grand Bella Fox, the United States Marine Band, Grant and Norton, and the biograph were seen.

The underliners for next Monday are: E. H. Sothern and Virginia Barnes in *Hamlet* at the National, The Fairy Farm at the Columbian, A Young Wife at the Academy of Music, The Utopians at the Lyceum, and the Fauny Fair, Barlesquers at the Bijou.

Josef Hoffmann will give a piano recital at the National Theatre March 14.

Manager Joseph E. Luckett goes to New York this week to make arrangements for his summer stock season. His present intentions are for musical comedy.

James A. Mahoney, through the premature discharge of a revolver during a performance of *Yvonne de Bergerac* by the Lafayette Square company, received a very serious but not dangerous wound in one of his fingers.

JOHN T. WARRE.

CINCINNATI.

Pike Stock Scores in Lady Bouiful—Other Good Bills A Students' Performance.

(Special to The Mirror.)

CINCINNATI, March 4.

The canceling of *Edna Netheridge* left the Walnut without an attraction for this week, but the Secret Service company is filling the gap. Next week, Peter F. Bradley.

The greatest success of last season at the Pike was *Pinero's Lady Bouiful*, and it was repeated yesterday with equally satisfactory results. Lizzie Hudson Collier's Camilla Brent is one of the best things she has done in this city, and capital performances were also contributed by Byron Douglass, Herschel Mayall and Angela Balones.

Henck's has one of its strongest casts of the season in *The Village Postmaster*. Archie Boyd in the title role repeated yesterday the fine impression he made in the same part at the grand last season, and is surrounded by an excellent company.

A Ride for Life is this week's melodrama at the Lyceum. Ross Snow and Carrie Ezier are featured.

Michael Strogoff was warmly received by the audiences at Robinson's yesterday, a special feature being the return to the company of Will J. Denning, who is a great favorite with the patrons of this theatre.

The dramatic pupils of the College of Music, under the direction of Jennie Mannheimer, presented *The Merry Wives of Windsor* at the edeon on Tuesday evening in a manner that reflected the greatest credit on all concerned.

Fred J. Butler, who has played character parts with the Pike company for several years, and who successfully staged a number of their productions last season, has been appointed stage manager to succeed Frederick A. Thompson, resigned.

Frank Denithorne has resigned from the Pike company.

H. A. STROH.

BALTIMORE.

Richard Mansfield at the Academy—Primrose and Deckstader at Ford's.

(Special to The Mirror.)

BALTIMORE, March 4.

Richard Mansfield appeared at the Academy of Music this evening in *Henry V.* Marie Dressler next week in *Miss Primm*.

Primrose and Deckstader's merry company hold the stage of Ford's grand opera House, where they present a thoroughly up-to-date musical performance. Unfeigned friend next week.

The Night Before Christmas, a pastoral play, entertains the patrons of the Holiday Street Theatre.

HAROLD RUTLEDGE.

THE P. W. L. BIRTHDAY.

The Professional Woman's League celebrated its eighth birthday on Feb. 28 with an "At Home" at the League house from 2 p.m. until midnight. About fifteen hundred people attended. The house was beautifully decorated throughout. The members of the different committees worked hard to make everything pleasant for their guests, and they certainly succeeded. In the absence of the President, Mrs. A. M. Palmer, who was ill, "Aunt" Louisa Eridge, the First Vice-President, welcomed the guests. A bountiful supply of refreshments was served on the third floor. A mammoth and gorgeous birthday cake had been sent by Lillian Russell and occupied the place of honor on the table. It was cut at four o'clock with great ceremony.

The receiving committee of the League included Mrs. Fred G. Ross, Amelia Bingham, Eugene Vassar, Bijou Fernandez, Mrs. May Isabel Fisk, Mrs. Joseph Gino, Rosa Bond, Annie Buene, Emily Bigg, Margaret Robinson, Mrs. Margaret Barnett, Eleanor Carey, Mattie Ferguson, Mabel Norton, Sara Palmer, Margaret St. John, Alice Lunn, Mrs. Henry Smith, Grace Ferguson and Mrs. Lounschloss. Among the guests were members of every company in the city, and many others. There were also a large number of non-professional people present.

The pretty decorations were still in evidence at the League yesterday afternoon, when the March Literary meeting was held, with Sam A. Palmer as chairman. The feature of the programme was the reading of a paper on "Chinese Women" by Mrs. Henry H. Krent. March 18 will be Emma Day. Mrs. H. C. de Mille will be in charge. Belle Gray Taylor will be chairman of the next Literary Meeting, April 1.

Blanche Bates was a guest of honor at the League on Feb. 25. "Aunt" Louisa Eridge, acting for Mrs. A. M. Palmer, the President, introduced Miss Bates to the members, and asked her to say a few words. Miss Bates declared it was her first case of stage-fright and could only thank the Leaguers for their kind reception.

WHITE RICE TO CELEBRATE.

On Thursday night the Benevolent Order of White Rice will hold a carnival and ball at the Grand Central Palace. The organization is composed entirely of chorus girls, and its purpose social as well as charitable. At a meeting of the Executive Committee, held last Friday at the Waldorf Astoria, the following committees were appointed to officiate at the celebration:

Committee on Goodness—Reception Committee—Ella Fay, Peggy Donahue, Eva Dean, Stella Cutler, Evelyn Davis and Madge Lansing.

Committee on Flowers—Pauline Chase, Jessie Meeker, Jessie Jordan, Eileen Edmund and Edna Aubrey.

Committee on Publicity—Mabel Taylor, Maud Rose, Madge Norton, Jessie Rose, Kitty Lee and Gladys Earle.

Committee on Fences—Committee—Zaza Belasco, Lillian Dunnand, Therese Knold, George Irving, Rose Verna and Eddie Hoffman.

The girl behind the gun (sergeant at arms)—Annie Leslie.

Since the formation of the society it has been learned that an organization composed of lawyers long ago assumed the name, White Rice, and there are indications of approaching war between the two clubs.

THE STOCK COMPANIES.

Miss Abell Brinker resigned from the Stock company at the New Century Theatre, Newark, of which she has been leading woman, on Saturday. She announced her retirement in a farewell speech to the audience. Differences of opinion with Mr. Neu, manager of the theatre, over the policy of the house, are understood to have caused her withdrawal. Neither Miss Abell nor Mr. Neu would make any statement for publication. Miss Abell intends to rest a few weeks. She has not settled upon her future plans. She is very popular in Newark, where she has played leading roles in stock for three seasons. Rebecca Warren has been engaged to succeed Miss Abell at the New Century.

The Victoria Theatre opened Feb. 25 to a large audience. The stock company presented *The Lost Paradise*, with vaudeville between the acts.

May Hosmer made her return to Chicago after an absence of about one year. She was long the leading woman at Hopkins' Theatre, and her popularity was demonstrated by her rousing reception. Ethel Mortimer, another Chicago favorite, was also warmly received, as were Abbott A. Andrews, Jules Kusell, and Edwin Boering. The work of the company was praised by the daily papers. The current production is *The Girl I Left Behind Me*, to be followed by *The Banker's Daughter*.

A very successful season of Sardon productions was inaugurated at the Grand Opera House, Memphis, Tenn., last week. Cleopatra was the opening bill. Melbourne Macdowell appearing in his well-known characterization of Marc Antony, he was ably assisted by the Hopkins Stock company. To Nettie Marshall, cast as Cleopatra, fell the heaviest work and she scored a hit. Nedie Lindroth won favor as Cleopatra. The production was elaborate, the original Devonport scenery and effects being used. Fedora this week.

Christopher Jr., produced by the Boyle Stock company, Nashville, Tenn., Feb. 25-26, will be remembered as one of the most successful events of the season. William Scott as Christopher, Jr., gave one of the most artistic performances ever seen at this house. Morris McHugh played Christopher, Sr., in his customary unaffected style. J. H. Applebee was very amusing as the silent Mr. Glibb. William G. Beckwith as Bert Belchey was refined and interesting, and J. G. Edwards was quite at home as Mr. Simpson. Frank Melville gave a farcical performance of Job, and J. H. Holdingshead was an excellent Major Hedway. Ethel Barrington was prominent as Isora. Hollinger was sufficiently dignified and aristocratic as Mrs. Glibb, and Emma Butler made Mrs. Glibb a very interesting character. Nancy Lee was the Nellie Galt, and looked and acted the part charmingly. The Little Minister this week.

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The Alcazar Theatre Stock company, San Francisco, presented *What Happened to Jones* on Feb. 18. What Happened to Jones. Never in the history of the Alcazar has a better performance been given and it would be hard to say who was the best of this company. Joseph Kilgour, Edwin T. Emery, George P. Webster, and Howard Scott were all that could be desired, as were also Frank Bacon, Charles Smiley, Harry Brady, Kittle Belmar, Ada Lewis, Agnes Rankin, Ida Banning, Guila Baudet, Ade Lewis, and Lila Converse. The ladies were handsome gowns and the settings were in keeping with the standard of the theatre. The Countess Gucki followed.

The Baldwin Melville Stock company, in New Orleans, gave excellent and well-attended performances of *The Charity Ball* Feb. 25-26. Maude Bell, Lucia Moore, Blanche Seymour, Maurice Freeman, J. M. Sainpolis, L. H. Hart, and T. J. Grady continue to do commendable work.

George Bloomquist, who has been the last four years with the Neil company, is in town for a few weeks, before going to San Francisco to join the Grand Opera House Stock company.

Belasco and Thull are making every effort to have the best stock company in San Francisco. The Alcazar Theatre company, that recently includes Joseph Kilgour, Edwin T. Emery, George P. Webster, Marie Howe, and Juliet Crosby, will be strengthened by the addition of Ade Lewis, May Buckley, and Theodore Roberts.

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THE NEW YORK DRAMATIC MIRROR.

ACTORS' CHURCH ALLIANCE NEWS.

The Rev. Dr. George W. Shinn, of Boston, whose sermon upon "The Theatre as a Place of Amusement" has been circulated throughout the country and has influenced the work of the Alliance very perceptively, delivered a brilliant address before the Boston Chapter of Peace Hall last Monday morning. Dr. Shinn spoke upon "Dramatic ideals," and in part he said:

It is a natural mistake to make commercialism the test of success in the dramatic or any other profession. Let us sweep away the notion that this work is nothing but a profession to which the poor are not entitled. The work of the stage is very valuable.

From the days of *Hamlet* we have been able to get a lot of actors, indeed from the boxes themselves, and I have been greatly impressed by the nobility and truth of the answers which have come to me. What we seem to need more than we need good actors is good plays.

Show me a man's amusements and I will tell you the character of that man," said a wise old writer. The stage to-day is what the people demand. The tone of the theatre always affects the public taste. The development of the stage is due to the law ideals of the managers and the public.

Elevate the public and you elevate the stage. Mr. Shinn has well said that the stage is now and has always been precisely what the public makes it. The stage need not only amuse, it should also refine. And the players need not, at least in the best of them, yield to the managers' dictum in the matter of low-grade plays.

A meeting of the Council of the New York Chapter of the Alliance was held last Friday afternoon. Those present were the Rev. Walter E. Bentley, the Rev. Thomas H. Still, the Rev. J. C. Tracy Moran, the Rev. H. M. Warren, F. P. Mackay, Kate Clayton, George P. MacIntyre, Rosa Hand, W. F. Cowen, Verner Clarges, John A. Holden, and Chandler Smith. Eighty-nine new members were admitted to the Alliance, and considerable routine business was transacted. The constitution of the Boston Chapter was read and discussed. A committee was appointed to draft a by-law to govern local chapters in various cities in forming their organizations. A committee of two was appointed to call upon the officers of the White Rats and urge them to pursue their action against Sunday performances. Plans were discussed for raising money to extend the work of the Alliance with added zeal during the coming year, and it was decided to give a benefit performance in this city soon after Easter.

The Rev. J. D. Heron of Portsmouth, Ohio, writes in the February number of his parish paper, *Church Echoes*, as follows: "The purpose of the Alliance, which is composed of Christian actors and Christian people in other walks of life, is to purify the stage and to redeem it from corruption. We are aware that many good people think that this is one of the labors of Hercules, akin to cleaning the Augean stables. But the Church is Hercules and the only real Hercules, and we believe that this is part of the Church's duty. If the purpose of the Actors' Church Alliance be accomplished—the cessation of Sunday performances we have no hesitation in saying that it will have re-enacted the role of the Good Samaritan and will have put to shame the criticism of priest and

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1879.

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PROFESSIONAL COMPLAISANCE.

During this season there has been a tendency to discourage the encore that marks a new feeling as to this tribute thrown by a complaisant profession that respects traditions to the voracious public.

As matters have gone on from time out of memory, an audience expects and exacts much from its entertainers. It may be said that in many cases an audience receives no more than its entertainer or entertainers are happy to grant. The artist not sure of place is apt to forget everything but self-satisfaction upon encouragement from the front, and the habit of responding to applause is insidious in its growth. And it sometimes happens that mediocre itself is bidden to a repetition, so varied and inconsistent are the manifestations of the public. Thus the young person of talent exercises a pleased and natural vanity upon opportunity, the mediocre would repeat or respond to exhaustion upon the slightest encouragement, and the fixed artist bows to convention until the encore becomes a nuisance that grieves and destroys the pleasure of the judicious in the theatre.

The encore or recall not only wearis artists and weakens dramatic effect, in the case of a play, but it has badged the profession of the theatre with a reputation for vanity that in some respects is unjust. The insignificant atoms of humanity whose lives are cast in the dark corners of life are in the habit of enlarging upon what they term the "self-conceit" of persons in the glare of the footlights; but humanity is the same everywhere, and the opportunities of stage favorites are but the sour grapes of the obscure. As a rule, the person that pretends to dislike praise is a hypocrite; and though the vanity of stage people, which originally is but of a piece with the vanity of most people in private life, may in some cases have grown to a luxuriant flower in a peculiarly favorable soil, it is not even in its sophistication as blameworthy as hypocrisy.

With all of what appears to be vanity in the profession of the theatre there is much that is artificial, for reasons that any student of theatrical life must recognize. There are many persons on the stage whose modesty in private life is as marked as is the modesty of the habitually quiet and unassuming persons with whom they associate off the stage. What to the shallow in the theatre appears to be vanity is but the assumption of a demeanor necessary to the profession. The stage is no field for the commonplace. And the modest player at work in a stage atmosphere is in this respect a victim of stage habit made necessary by the very nature of the vocation. Not that all players are modest in the common acceptance of the term, for that they all are not is patent; but even those that carry the demeanor of the stage into private life are victims of the atmosphere they have been compelled to assimilate, and they are unable to divest themselves of the professional manner which stronger natures throw off with their "make-up." But even the members of the profession

who in all circumstances retain something of the custom of their work or many of them do so in a measure from a pride of occupation that is not to be dismissed lightly, and it may be said that others not of the theatre would show the same consciousness of vocation if they had opportunity.

As to the encore, which in drama has its counterpart in the "curtain call," there is much that eliminates the theory of pure vanity to be said for the player. The actor, of whatever grade or temperament, often responds in mere courtesy, if not from something akin to apprehension, mindful of the fact that the public is a monster clumsily yet honestly effusive in its favor, but quick to take offense and crushing it its wrath. Of course there are the mediocre, as to whom suggestion has been made, that take the slightest applause at a fictitious value, and by whom a hint ofliking is translated into a volume; and there are the curtain speakers, as to most of whom no plea of modesty can honestly be put forth. Oratory and acting are distinct, and they are irreconcileable on a common ground. An orator may be a good actor, and a good actor may be an orator; but as a supplement to the play oratory is out of place. The most reprehensible sort of curtain speakers are those that have a stereotyped address, the reiteration of which may please the groundlings to whom it is now, but it fills with dread persons that have heard it once and are compelled to listen to it again. There is some excuse for the witty actor who can rise to any occasion, but even he would better confine himself to acting. As for the occasional actor of unusual fame, the public perhaps may be pardoned for wishing to know how he bears himself out of character, although such actors are unfortunate, as a rule, in being poor speakers before the curtain, although most of them are bright lights among kindred wits at dinner.

As for acting, the art of it condemns anything that militates against the legitimate effects of it, and the player who comes in front of the curtain to let the footlights reflect disillusion from his face injures the art he labors in. His appearance in any aspect fresh from any scene of the play that his apparition now disturbs undoes much that he has done to see which alone his audience has assembled. The curtain should be as the cover of a book, to shut in the play and all that pertains to it after that play is done.

SHOULD IT BE IMPERSONAL?

A GREAT deal of attention has been paid by the newspapers to the suggestion recently made by RICHARD MANSFIELD, actor, that it would redound to the credit of ANDREW CARNEGIE, iron magnate and establisher of libraries, if that distinguished endower should found a national theatre. Mr. CARNEGIE himself no doubt has read the many flattering suggestions that have been made as to this new possibility to increase his fame, as well as the accompanying compliments to Mr. MANSFIELD for having projected the idea.

The possibility that Mr. CARNEGIE may devote a million or two to this object is so remote, however, that it will not be out of place to ask if an endowed theatre of such inspiration and under such auspices could be expected to take universal rank among such institutions.

In the first place the endowed theatre should be impersonal, as it could not be with such a sponsor and such a founder. Mr. CARNEGIE, for instance, if the spirit should move him to devote money to such an enterprise, or such a philanthropy, as the case might be, might so restrict its operations that it could not hope for the broadest artistic scope that such an institution should have for usefulness or for general recognition. In short, like the Carnegie Libraries, it would be the Carnegie Theatre.

Reverting to Mr. MANSFIELD, another difficulty might present itself. Mr. MANSFIELD has left his impress upon the theatre of his day in no uncertain lines, and the impression naturally will become deeper as he matures. Seriously, no history of the stage of his time would be complete without a long chapter devoted to this eccentric, able, versatile, volatile, diplomatic, irascible, calm, explosive, dignified, impudent, determined, vacillating, accomplished, and artistic player. As Mr. MANSFIELD suggested the idea of this endowment, upon its materialization he would naturally be selected as director of the Carnegie Theatre. As director, Mr. MANSFIELD could do no less than fix upon RICHARD MANSFIELD as the "star" or leading actor of the institution, and his aptitudes in all that pertains to the theatre—he is not only an actor but also a painter, a musician, a linguist, a stage manager, and an authority on most things that belong to the stage would

enable him to dispense with many heads of departments and in himself personify them. This would make for an economical institution, but the result would not be a national theatre. It would, however, be a theatre, wherever located, that would attract national attention, if not universal curiosity and concern.

NOTES OF NEW THEATRES.

The new theatre to be built by Dick P. Sutton at Butte, Mont., has been designed by E. W. Broughton of Seattle, Wash. The building will be of brick or stone. The entrance will be shaded by a wrought iron canopy. The lobby will be wainscoted in marble, with a tiled floor, and handsomely decorated walls and ceiling. The seating capacity will be about 2,000 and the stage will measure 45 x 72 feet. An automatic fire-extinguishing system will be installed.

MacKenzie and Mann, wealthy Canadian railway promoters, intend to build at Winnipeg, Man., a combined hotel and theatre at the corner of Main Street and Portage Avenue. Work will begin this Spring and the estimated cost of the building is \$350,000.

Thomas G. Leath intends to build a new theatre at Richmond, Va., and the erection of still another playhouse is in probability.

The new theatre at Greensboro, N. C., built by the city at a cost of \$50,000, will be ready to open on Easter. The stage is 45 feet wide, with a depth of 40 feet, and rigging left sufficiently high to take any traction on tone. The seating capacity is 1,120. The house is heated by steam. S. A. Schloss has leased the house and will manage it in connection with his theatre at Wilmington, N. C.

The new theatre at Chihuahua, Mexico, will be for mainly dancing and will be named the El Falso, Tex. Carnival Queen will preside. President Diaz is expected to attend.

The old Opera House at Cedar Falls, Iowa, is to be replaced with a modern \$60,000 structure, erected by a stock company, headed by Manager J. C. Pack and a stock company.

The Business Men's Club, of Rochester, Minn., is pushing a project for a new theatre there.

A new Summer theatre is being erected at Rock Springs Park, East Liverpool, O. J. Howard Maxwell will be manager.

A theatre, costing \$100,000, is to be built on the site of the recently burned Coates Opera House, Kansas City.

MUSIC NOTES.

A concert was given in the small ballroom of the Waldorf-Astoria Hotel last Tuesday afternoon by Martin Johnstone, Elizabeth Northrup, and Percy Holmes. Mr. Holmes is a young baritone, new to New York who has recently become a soloist of the St. Patrick's Cathedral choir. His singing on Tuesday afternoon was thoroughly artistic and enjoyable, and won the enthusiastic approval of the audience.

The report that there will be no season of grand opera next Winter at the Metropole is emphatically denied by the management.

Harold Bauer gave his farewell piano recital at Mendelssohn Hall last Thursday afternoon. Another excellent programme was rendered with masterly conception, rare technical skill, and poetic feeling.

Gerrtrude Bonnyson, of The Castle Square Opera company, St. Louis, recently assumed the role of Santuzza in Cavalleria Rusticana, owing to the illness of Adelheid Nordhoff, and made quite a hit. Miss Bonnyson has a voice of remarkable purity and beauty.

Manager Howard Paw has a fine tour booked for the United States Marine Band, opening March 18, and continuing six weeks. Amy Whaley, soprano, will sing at all concerts.

House Wunderstein's Leipzig Orchestra, under management of Sonja Knipfel, made their first American appearance at Carnegie Hall on March 1 and were highly successful.

The last concert of the People's Symphony series will be devoted to the modern school, and the fourth concert, on March 15, at Cooper Union, will be devoted to the romantic period. Works by Weber, Schubert, Schumann, and Mendelssohn will comprise the programme. Mackenzie Gordon will be the soloist.

AMATEUR NOTES.

The High School Chorus of St. Joseph, Mo., presented The Mikado Feb. 22 at the Tenth Street Theatre. The cast included Joseph Quindivier, J. E. Runcie, Harry Dunbar, W. F. Summers, Jack Dalton, Helen Lyon, Annie Lane, Winifred Aylesham, and Kate Barnes. The performance was under the direction of Ralph Dunbar.

Society amateurs played Jim the Penman at the Becker Legion on Feb. 22 for the benefit of the New York Business Women's Association, the cast including Arthur M. Blaikie, Frederic Edgar Camp, Jacob Wendell, Jr., Exert Jansen, Wendell, Philip T. Brown, George Dillwyn Cross, Thomas S. McLane, Arthur Bogston Nichols, John T. Conover, Charles Nelson Kent, Jr., Pauline Story, Francis Lansing Pruyne, Mrs. William H. Judson, and Mrs. Eugene Lamb Richards, Jr.

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THE TRUST AND "THE MIRROR."

Nov. 1, 1897.—The Theatrical Trust sued the circulating agents of *The Mirror* to recover damages for alleged libel.

Nov. 17, 1897.—The Theatrical Trust sued the printers of *The Mirror* to recover damages for alleged libel.

Nov. 19, 1897.—The Theatrical Trust sued *The Mirror* to recover \$100,000 damages for alleged libel.

March 7, 1898.—The Trust pursued a warrant against the Editor of *The Mirror* for alleged criminal libel.

March 15, 1898.—A hearing on the charges began at the Jefferson Market Police Court, before Magistrate Simms.

March 22,

THE USHER.



It is amusing to note the careful manner in which E. F. C. Boddington's name has been obscured when it has not been omitted altogether in the announcements and advertisements of *To Have and to Hold* at the Knickerbocker Theatre. Indeed, it would seem that the manager has shown more ingenuity in ignoring the dramatizer than he has in working over the dramatization itself.

Perhaps Mr. Boddington will not complain on this score, however. His play in its original form was approved by Miss Johnston, author of the novel, and indorsed by the publishers, Houghton, Mifflin and Company. But I am told that despite its necessarily melodramatic features it was still not sufficiently sensational to please Charles Frohman, who wanted it to contain as many "stunts" as *The Pride of Jennie*.

It would be interesting to compare Mr. Boddington's play with the play "presented" at the Knickerbocker last night. Of one thing at least we can be certain, without opportunity for such a comparison: what absurdities, clap-trap situations and conventional dialogue there may be in the acted drama are not to be laid to Mr. Boddington, who is a man of taste, judgment and literary ability.

There must be something wrong in the condition of things which leaves the last quarter of a dramatic season so nearly devoid of fresh interest all the plums, as it were, being at the top of the pudding. *New York Times*.

It is the boast of the Theatrical Trust that its control of the situation enables it to schedule productions to the best advantage. Like most of the boasts in that quarter this one is vain and empty.

D. H. Hawkins, in a letter from Margate, England, to Morris Phillips, writes: "I got the grip in Cincinnati, continued to play when I should have been in bed, and paid the penalty of my foolishness by breaking down. I had to give up my engagement with Miss Beahan and take a rest, so I thought a complete change advisable, and I am happy to say I am on the mend. I shall stay on this side until it is time for next season's work."

Lent has had no appreciable effect upon theatre attendance. There are several popular successes on the New York stage at the present moment, prominent among which are the romantic plays at the Republic and the Criterion. Likewise there are a number of productions that are not paying.

The "papering" of New York theatres has been reduced to a science. For several years past a photographer in this city has furnished audiences at short notice to managers who wish to create a false impression of popularity.

This enterprising provider of spectators has a long list of clients to whom he sends punched tickets by special messengers a few hours before the performance. He always sends good seats, and they are almost invariably used.

I understand that his compensation is both direct and indirect. Those that he serves frequently pay him an annual subscription. The rest who get his "complimentaries" only occasionally are supposed to appreciate the favor and to patronize the photograph gallery.

The people he produces at the theatres are well-dressed and creditable spectators, therefore the photographer's system is preferred by the managers to the old device of "papering" among the employees of the large retail stores.

Last week H. G. Whitney, of Salt Lake, spent a few days in town before going to Washington to attend the inauguration.

Mr. Whitney is prominent in his home city. He has managed various dramatic and musical ventures, including the tour of the Mormon Tabernacle Choir to the World's Fair, and he is at present devoting his energies to the management of the *Deseret News*.

He says that the theatrical season in Salt Lake has been notably successful, his community sharing liberally in the great business prosperity that the far West is enjoying.

A new word has made its appearance recently in French journalism. It was coined by a famous caricaturist, who frequently hits off the foibles of actors of the self-exploiting variety those that formerly were called *cabotins*.

The new word, which is a noun descriptive and characteristic of the class in question, is derived from the phrase *tu as tu vu* ("have you seen me?") and is written *matou*.

A late number of the *Journal Amusant* pictorially shows one illustrious *matou*

going from a prodigal table to play the part of a starving prisoner in a melodrama, while a less noted *matou* after an insufficient repast at home enters the theatre to be served as *Sardanapalus* with a princely feast.

The *have you seen me* is not an altogether unknown quantity in New York.

Bronson Howard is enjoying a trip to Egypt. In the course of an interesting letter from Cairo, he says:

"I don't know whether you have made this trip yet, but it is great! The most interesting thing of it all to me is the mixture everywhere of the most up-to-date modern improvements with costumes, manners, customs and race-types that have come down to us unchanged from—the Lord only knows when, not the chronologists.

"When I left London everything theatrical was quiet as the Egyptian ruins on account of the Queen's death, though I imagine the coming season will not be a bad one. The theatre's great rival, society, will not be in the field against it. So think, also, some of the leading managers. One firm, Messrs. Greet and Engelbach—with whom I have just concluded a contract—feel this decidedly.

"I hear good things of the American Dramatists Club. It seems to be going on finely this season."

Mr. Howard gives no hint as to the date of his return home. Indeed, it is probable that he will stay abroad for some time to come. We shall very likely get his next two plays via London.

THE ACTORS' FUND BENEFIT.

A successful benefit for the Actors' Fund of America was given at the Broadway Theatre March 1, under the management of Daniel Frohman. The theatre was crowded with a demonstrative audience. The receipts are stated as about \$3,500.

The programme opened with a sketch by Madox and Wayne. Then came a fantastic playlet, *The Shades of Night*, by Captain R. Marshall, presented for the first time. This told how two young lovers, seeking seclusion in the remote room of an old English country house, were surprised in their sentimental dialogue by the two ghosts, a man and a woman respectively, ancestors of the living sweethearts. It developed that in life the man-ancestor had murdered the woman-ancestor, and that both were condemned to haunt the mansion until their families should be united by marriage. In the wedding of the living characters this end will have been accomplished. The whimsical comedy proved most delightful. It was a deft mingling of ancient and modern speech and manners, of the spirituistic and the real. Brothery abounded in the lines and situations. The young lovers were played excellently by Cecilia Loftus and William Courtney, and the spectres found able interpreters in Alison Skipworth and Grant Stewart.

The Shades of Night having fallen, the double sextette from *Florodora* sang "Tell Me, Pretty Maiden."

White Roses, Little Blaize Parker's pretty play, was next presented by Mary Manning, who was a winsome Rosamund; Mrs. Thomas Whiffen, who made a bit as Wilson, and Dorothy Tennant, who won favor as Ethelyn de Wolf. Hopper followed with some comical talk, and made way for the scene from *The School for Scandal*, that served to show some of New York's popular players in famous roles. Hilda Spong's *Lady Teazle* did not equal other characterizations she has given here, the role being seemingly unsuited to her. Charles Eliotman's Charles Surface and Guy Standing's Joseph Surface were distinctly modern and out of atmosphere. By far the best performance was the Sir Peter of William H. Thompson. Fred Courtney played the servant.

The next number was Beatrice Herford in her monologue. The Intelligence Office, an immensely clever satire, that Miss Herford delivered admirably. Grant Stewart's burlesque skit, *An Appeal to the Muses*, that the Twelfth Night Club had a while back, was repeated successfully by these Twelfth Nighters: Amelia Bingham, Blanche Bates, Ethel Hornick, May Robson, Minnie Dupree, Bijou Fernandez and Evangeline Irving. Mr. Stewart also wrote the next offering that closed the performance. It was *Undine*, a one-act version of the well-known tale of the water-nymph and the knight. The poesy of the fable seemed to have studied Mr. Stewart's grasp, and the dramatic value of the play was slight. But though Mr. Stewart failed to achieve a success as author, Cecilia Loftus won emphatic approval as Undine. She gave a new demonstration of her unusual versatility by enacting the tragic role with decided force and appreciation. William Courtney as Hulderbrand and Alison Skipworth as Bertolda were satisfactory.

NEW PROVIDENCE THEATRES.

Reports are that Providence, R. I., will have another theatre, and perhaps two, ready for business next season. Charles Allen, former owner and manager of Allen's Star Theatre, that was burned two years ago, has secured property on Westminster Street for a term of 99 years.

The property is 150 by 67 feet and the new structure will be thoroughly up-to-date in construction and will cost about \$75,000. The building will be used in front for business purposes and the rear will be given over to the theatre, which, it is said, will have the largest stage in the city. It will have its own electric plant and about forty dressing rooms will be provided.

The theatre will cater to the best class of amusements at popular prices. Nothing has yet been decided as to the management, but it is to be known as Allen's Opera House. Work on the structure has commenced. The Goodwin Land Company, of which Charles W. Goodwin is manager, purposes building a fifteen-story edifice on Westminster Street, nearly opposite the Empire Theatre, for a theatre and offices.

The prospectus of the company states that \$225,000 is to be paid for the site, 60 by 265 feet. The theatre will cover an area of 60 by 145 feet, with seats for about 2,500.

MR. SOTHERN HIRES A PLUMBER.

E. H. Sothern, during his recent engagement at the Star Theatre, Buffalo, gave a practical lesson in sanitation to the manager of that playhouse. Upon his arrival at the theatre Mr. Sothern found that the plumbing in the dressing rooms was in a very bad condition. He straightforwardly engaged a plumber to make the necessary repairs and had the bill sent to the manager. Whether the actor or the manager paid the account eventually is not known, but at all events Mr. Sothern's company came through the engagement without contracting malaria, typhoid fever or other ills.

ACTORS' ORDER OF FRIENDSHIP SMOKER.

The Edwin Forrest Lodge of the Actors' Order of Friendship will have a celebration next Sunday evening, March 10, in commemoration of the ninety-fifth anniversary of the birth of Edwin Forrest. The entertainment will be held in the lodge rooms at No. 105 West Forty-seventh Street. A large number of invitations have been sent out, and the affair promises to be one of the most enjoyable that the lodge has ever had.

AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of the Dramatic Arts appeared last Thursday afternoon at the Empire Theatre in two plays by Sydney Grundy—*A Fool's Paradise* and *Sympathetic Souls*. The first of these plays, known to theatregoers as *The Mousetrap*, and through E. S. Willard's production of it here as *A Fool's Paradise*, is one of Mr. Grundy's best attractive dramas. It is unnatural, at times harrowing, and theatrically conventional. Its situations are obvious, its denouement lame. But, despite its serious faults as a play, *A Fool's Paradise* deserved admirably to display the talents and dramatic accomplishments of the several students engaged in its presentation. The cast was as follows:

Lord Normanflower	Edmund Liston
Sir Peter Lund	Henry Dugan
Philip Selwyn	Hearn Collins
Tom Verinder	Thomas Messer
Kate	George Cooper
Bertram	Julia Marie Taylor
Edmund Selwyn	Susan Halpern
Mildred Selwyn	Mildred Mansfield
	Eleanor Lawson

Collectively, the students deserve praise for the general excellence of the performance. Nearly all of them, however, made eloquent mistakes that were the more reprehensible because they were all of such a character that they might easily have been corrected. "Happiness" was pronounced "happiness" almost invariably, and the letter *u*, as in "laid," was rarely given its proper sound. A small matter this, in truth, but it marked the difference between distinguished and commonplace speech. All of the players acted with sincerity and intelligence; their impersonations were neither overdone nor underdone; and the performance, requiring as it did more sustained effort than the students are accustomed to, was in its entirety smooth, artistic, and satisfying.

Henry Dugan, as Sir Peter Lund, was properly unobtrusive in the earlier scenes, and later he rose with the character to the correct note of importance in the play. This gradual development was admirably shown by the young actor. He did not always wear the outward semblance of the age of the character, but his faults—and they were few—were of a sort that experience may quickly correct. Edmund Liston, a man splendidly equipped by nature for leading roles, impersonated Lord Normanflower with skill and naturalness. Hearn Collins, as Philip Selwyn, played one or two scenes very well indeed, and Thomas Messer was a capital Tom Verinder.

John Marie Taylor, in the role of Kate Perwent, gave the best impersonation, in many respects, of the afternoon. Her elocution was excellent, her bearing graceful, and her show of the various emotions accurate and always appealing. Susan Halpern acted the difficult role of Beatrice Selwyn with force, and, generally, with impressive feeling. Mildred Mansfield played Mildred Selwyn naturally, and the smaller roles were in capable hands.

Sympathetic Souls, a farce in one act by Mr. Grundy, from the French of Eugene Scribe, was next presented, for the first time in New York, by the following cast:

Captain Palliser	Cornelius Garrigan
Mr. Fenton	George H. Nichols
Mrs. Bellingham	Grace Whitworth
Patkinson	Paula Goepel

The little play is of a light but very amusing character. Mrs. Bellingham, believing that her husband had died in a far distant country, dons widow's weeds and believes herself to be inconsolable. She is about leaving her home to seek the quiet of the country when Captain Palliser arrives to take possession of the house, which he has rented. Captain Palliser is in deep mourning for his fiance, who died the day before that set for the wedding. The two mourners compare notes upon the merits of their lost ones, and become interested deeply in each other. A letter to Mrs. Bellingham, addressed in the familiar handwriting of her late husband, is brought in, and the widow, realizing suddenly that she loves the Captain, and fearing that Bellingham still lives, bursts into a flood of honest tears. It develops, however, that the letter was written two years before; that the husband is really dead, and the two mourners dispel their grief by acknowledging their love for each other.

Cornelius Garrigan gave an admirably comic impersonation of Captain Palliser, and Grace Whitworth was acceptable as Mrs. Bellingham. The two other parts were capably played. As is usual at the American Academy matinees, the stage-management was excellent, the mounting in good taste, and the audience very large.

M. DESCHAMPS' LECTURES.

Gaston Deschamps, literary critic of the Paris *Temps*, continuing his lectures on the modern French drama, spoke at Sanders' Theatre, Cambridge, Mass., on Feb. 22, taking for his subject *Marriage and the Modern Drama*: *Paul Hervieu*. He described Hervieu as a latter-day knight errant, ever championing the cause of woman. He pictured the letters that bound the modern French woman of society, and in descriptions of the plots of Hervieu's *Les Tenailles*, *L'Amature* and *La loi de l'homme* showed how keenly observant of social conditions the author was.

On the whole, M. Deschamps said, Hervieu painted his pictures rather too blackly, but his purpose was sincere, to free the Frenchwoman from convention and artificiality and give her liberty and happiness.

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The audacious witty works of these authors, he asserted, were not a true picture of French society,

as a foreigner might be led to believe. The gay viciousness of *Le Nouveau Jeu*, *L'Education d'un Prince*, *Le Bourgeois in la Vie* and kindred plays is largely imaginary. Frenchmen delight, the lecturer said, in making other people believe them a very bad lot.

M. Deschamps will lecture at Columbia University, in this city, on March 14, 16, 18, and 21. His subject will be "The History of the French Press in the Nineteenth Century." He may also give lectures on the French drama later.

BOY MUSICIANS MAKE THEIR BOW.

The New York Boys' Symphony Orchestra, conducted by A. F. Pinto, gave the first of a series of five Sunday night concerts at the Herald Square Theatre on March 3 before a large and immensely pleased audience. There must be thirty or forty boys in the orchestra, ranging in age from nine to perhaps eighteen, and they astonished the Broadway folk by playing in a manner that fairly shamed a good many grown-up professional orchestras of long experience.

The sweetness and delicacy of their tones, the truth and precision of their method, and the unusual show of feeling and sympathy were as remarkable as they were delightful. Mr. Pinto deserves unlimited credit for the talent he has developed, and the skill of his conducting. Two soloists, Nicholas Garegus and Nathan Schindkrat, appeared and the former proved an unusually gifted young violinist. May De Sousa and Etta Butler scored in interpolated specialties, and Richard Lassar sang.

NEW OFFICES FOR THE SHIPMANS.

The Shipman Brothers, who came to New York only a few weeks ago, have already found it necessary to expand their quarters. Last week they moved from their original office into more commodious rooms at the same address, 1440 Broadway. The new offices are handsomely furnished and have ample desk room. The Shipman enterprises now include Walker Whiteside, the *Shipman-Wheeler* Dramatic School, will make her debut at the Madison Square Theatre matinee, Thursday, March 7. *

Evelyn Ashby, the talented young student of the Stanhope-Wheeler Dramatic School, will make her debut at the Madison Square Theatre matinee, Thursday, March 7. *

PERSONAL.



BERGERE. Here is a portrait of Valerie Bergere in *Madame Butterfly*, in which she has made so pronounced a success.

BERNHARDI-COQUELIN. Sarah Bernhardt and Constant Coquelin will return to town on April 8, appearing at the Metropolitan Opera House for one week in *U'ng lion*, at popular prices.

HACKETT. James K. Hackett is going to play next season Victor Maes' drama, *Don Caesar's Return*, which Richard Mansfield put in rehearsal last Autumn but subsequently shelved because of the prosperity of his revival of *King Henry V*.

MARTINOT. Sadie Martinot will begin a starring tour in *Sappho*, under Louis Nethercole's management, and supported by Olga Nethercole's company, on March 18. Next season Miss Martinot will star in a new play by Clyde Fitch.

HILLER. John Sebastian Hiller, the musical director, has won high commendation in Boston for his work in connection with the production of *Miss Simplicity*. The *Boston Transcript* last week contained an account of Mr. Hiller's professional career and a laudatory notice of his work.

HERBERT. Victor Herbert signed last week a contract to continue as director of the Pittsford Orchestra for three years more.

MACK. Andrew Mack is to revive his old success, *An Irish Gentleman*, at Wheeling, W. Va., March 18, continuing the play for the rest of his season.

KING. Everett King has been specially engaged to play *King Louis XI* with Homer Lind's *Gringoire* in vaudeville, opening yesterday at Springfield, Mass.

NETHERCOLE. Olga Nethercole arrived in London last week and cables to her brother, Louis Nethercole, that her health had been greatly benefited by the sea voyage.

SELIGMAN. Minnie Seligman

THE THEATRICAL TRUST.

Its Impositions and the Evils It Engenders Continue to Arouse Protest in the Press.

Influential newspapers throughout the country continue to expose the impositions of the Theatrical Trust and explode its pretensions that it is a beneficent institution. The latest newspaper of national note to devote unusual space to an exposition of the Trust is the *San Francisco Evening Post*, extracts from which have already been reproduced in *The Mirror*. The *Evening Post* on Feb. 2, devoted a page to an expose of Trust methods and workings, and in connection with the article printed an original cartoon in which the Trust was represented as an octopus holding in its tentacles leading actors of the country. After detailing the organization of the Trust and its "system," the *Evening Post* illustrated the policy of the combination as to independents by citing the case of Mrs. Fiske, an attempt to embarrass whose Western tour was made by the Trust. Said the *Evening Post*:

To be practically controlled, a city need not have all its theatres in the hands of the Syndicate. If the routes approaching it are dominated the power is almost equally complete. San Francisco, for instance, has an independent "combination" house, the California, but few companies can afford to come here from the East without playing in such places as Denver, Omaha, St. Paul, Minneapolis, and Kansas City, in all of which the leading theatres are under Syndicate direction. When it is remembered that each of these is a "one-week stand," the difficulty of getting this far without their aid will be obvious. Mrs. Fiske was compelled to "jump" from Chicago to Denver, and it was only by invoking the law that she was enabled to appear in the latter city. This incident serves to show the relentless ness with which the big bully is pursuing the only prominent artist in the profession who has sturdily resisted both its intimidation and its blandishments. When the Syndicate was first formed some of the company managers laughed at it and declared they would defy it as long as they could go into second or third-class houses. Since then, however, the clutch of the Trust has been extended, as in the case of the Denver Theatre, and to-day Mrs. Fiske is the only one of all the artists who originally revolted that has lived up to her first principle.

As the Trust has fastened its grip more and more strongly on all the principal cities, some theatres have avoided ruin by becoming the home of stock companies. Some of these are excellent and profitable, and their use in keeping alive the best plays after they have had their first vogue is obvious. Here in San Francisco we have three dramatic stock theatres and one operatic stock company, and they rarely fail to offer better performances for 50 cents than the Syndicate houses are putting up for three times the money. One of the worst results of the Syndicate would be mitigated if the richer class of theatregoers were to give more substantial encouragement to the stock companies.

It is a touching story, the downfall of the leading actors who have succumbed to the octopus. When the Trust was first discussed the theatre managers tried to organize in opposition, and immediately failed. Then the prominent artists took a hand. Nat Goodwin, Francis Wilson, and Richard Mansfield were the leaders in an effort to form a combination of stars strong enough to defy the Syndicate and make their own dates and pecuniary terms with the theatres. An agreement was signed by several of the most prominent people, Mrs. Fiske among them, "for the promotion and protection of an independent stage in this country." Goodwin was the first to fall, and the others went down one by one until only Mrs. Fiske remains erect and fighting. Some people expect to see her yield also, but she never was better fortified than she is to-day. Her transcontinental trip has had the effect of bringing the true meaning of the term "Theatrical Syndicate" home to thousands of people who never knew it before. To them it represents half a dozen commercial-minded speculators in New York holding the principal theatres and playhouses of the United States by the throat and compelling them to submit to its extortions terms or go out of business.

This Syndicate says to the owners of first-class theatres: "If you do not do business with us, on our own terms, we will not let you have first-class attractions. If you do, we will destroy your rival or force him to the same terms. For the bookings we will take a share of the profits."

To the actor or traveling manager it says: "You must play in our theatres or in barns. For our theatres we make our own terms, which we reserve the right to change at our convenience."

To both the theatre owners and the actor or his manager this tyrant says: "Nominally we act as your agents. In reality, we are your absolute masters."

And what of the public, how are the people affected by the operation of the Syndicate? That may be best answered by citing the experience of Mrs. Fiske in California. She would like to appear in Los Angeles and San Jose and some other towns that would be delighted to see her, but the New York Syndicate, through its San Francisco agency, controls the first-class theatres in those towns and will not allow the residents to see Mrs. Fiske unless they travel far to gratify their desire.

Is it well for such far-reaching power as this to be in the hands of any group of men? Does it promote stage art or public convenience? If there were no Syndicate there would be no first class theatres closed to the foremost American actress, and the people of every American town of ordinary importance would be privileged to enjoy her talents at an outlay no greater than is demanded in New York or San Francisco.

If the Syndicate were really elevating the stage in this country it would be more of a blessing than a curse, but it is throttling all that is brightest and best in the drama. Its power enables it to dictate what shall and what shall not be produced, and its verdict is always influenced by selfish considerations. It is wholly commercial. The mercenary spirit controls its every move.

California is especially afflicted by the Trust's strength. Once upon a time this city had the very best in American theatricals. Since the organization of the Syndicate, however, we have been forced to accept such fare as that organization has seen fit to give us, and its selections have never been made with a sole view to our desire or deserts.

The really big attractions that come this far West are independent of the Trust. Maurice Grau's grand opera company owes no allegiance to the Trust. Mrs. Fiske was forced to fight the Trust at every step of her overland journey. These are the two greatest amusement events we have had this season. On the other hand, we have had no alternation of second-class farce-comedy and operatic attractions and "No. 2" dramatic companies. If we are forwarded a New York success the actors are inferior. But the Syndicate prices seldom or never change, despite the fact that the Syndicate theatres are seldom filled after the first night of an entertainment determines its quality.

Mrs. Fiske's views, expressed several years ago, have not been changed by time or development. Some of the disasters then predicted have already come to pass, and others are pending. They will come the inevitable decline and fall of the scordid monster that is crushing all that is worth preserving in dramatic art.

A Counter-Organization.

Cincinnati Enquirer

Speaking of these White Rats and what they have done brings forcibly to mind the fact that the success of the organization will have the influence of creating a similar organization among the legitimate actors. Such an idea would a few years ago have been laughed to scorn. However, the White Rats have been patronized by some distinguished stars, and their ranks include many prominent players now

who are eligible to membership through having once been in the varieties. If the vaudeville actors have combined for their mutual benefit what is to hinder the legit from doing the same? If the vaudeville managers had not formed a combination I am sure there would not be a society of White Rats to-day.

By the same economic principle the formation of the parent Theatrical Trust will eventually mean the organization of the actors whose destinies are guided by its action. The one will produce the other, and though I have not heard of any movement looking toward such an organization, you can stick a pin in it such a thing will bloom in due time.

Speaking of this a prominent manager said last night:

"Yes, that move by the White Rats and the emphasis given its successful inauguration by the papers will be the spur which actors have long needed to bring about an organization among themselves. I have expected this for more than one season, now since the Syndicate was formed. I do not see where the actors have any grievance, nor do they complain, but as a matter of protection and establishing safeguards against the future they will surely get together some of these days."

Manipulating the Shell Game.

New Orleans Harlequin

The Theatrical Trust would succeed all right if it were privileged to close every independent theatre and every independent company. But that is a vast undertaking; and there is always the possibility of some one building a new theatre and putting in a stock company which the people will patronize in exact proportion to its worth. If the banking capital of the Theatrical Trust was able to knew good plays when it saw them, to select good artists when it saw them, not to rehearse them admiringly and painstakingly into the most artistic work, to place the American public under the spell of admiration and love that followed the genius of a Booth or the sublime perfection of an Jefferson, and which means, if they had the brain to reap the harvest that belongs to brain—I might see something solid in that Trust. But the members of the Trust do not themselves realize that they are simply batten on the advantage thrown their way by the traveling company system and the "circuits." They cannot see that the thing itself, art, is invincible against the cheap commercial cornerer, and that the advantage they enjoy in all the big cities is the advantage of a day—the cheap scheme of the man manipulating the shell game and keeping an anxious eye for the cop.

MISS HENRY'S RECITAL.

Ethel Henry, who came to New York with Mrs. Langtry and played a short engagement at the Waldorf Astoria Tuesday afternoon, Feb. 26. A large and fashionable audience assembled, the list of patrons including women prominent in New York society. Miss Henry's French monologues particularly pleased her listeners. Other selections from the pen of Richard L. Gagliano, Ella Wheeler Wilcox and others lent variety to the programme. Henthé Gregory sang several songs with excellent effect, during the intervals of the recital. Louie L. Height has assumed management of Miss Henry for a tour of the larger cities.

A REMARKABLE RECORD.

The advertisement of Lester Loringan in last week's *Minion* disclosed a record of which any actor of Mr. Loringan's years might feel proud. During the nine years from January, 1892, to January, 1891, Mr. Loringan played more than one hundred and fifty roles, in all kinds of plays from Shakespeare to the most modern pieces in the repertoire of a stock company. There are new actors of Mr. Loringan's age that can adduce such a record, while there are many stars in the field with a comparatively meagre experience.

MISSOURI THEATRE BURNED.

The Baden Opera House, Columbia, Mo., managed by Halton and Cendenin, was destroyed by fire Feb. 21. The theatre will be rebuilt and will be ready for opening in July.

OBITUARY.

E. B. Fitz, of Fitz and Webster, who for the past ten years have starred in a *Breary Times* died in Chicago on Feb. 14. Mr. Fitz made his first appearance on the stage in 1871, when he played a role in a war drama entitled *Homen and Country*. He acted with various companies until 1879, when he went into the manager business. For several seasons he was associated with Burrow, Wilson, Prinsse and West. In 1882, Mr. Fitz went to Cuba with a mineral company. After a year he devoted himself to other lines of the theatrical business. With Anthony Webster, who survives him, Mr. Fitz then went into vaudeville, doing a musical sketch that soon brought them into prominence. Together they sang vocal selections and played upon no less than eighteen musical instruments. Later they were associated with Hallen and Hart, Rich and Harris, Ezra Ken Dahl, and the Two Johns company. Eleven years ago Mr. Fitz, in partnership with the late Dan Shelly, produced *A Day in the Life*, a musical farce comedy written largely by Miss Webster. Dan Shelly retired from the partnership after the first season, and stated that time Mr. Fitz was the sole proprietor and manager of the play. Three companies were touring the piece this season under Mr. Fitz's management, and he was also interested in several other theatrical enterprises. The funeral services were held on Feb. 16 in Chicago. Many handsome floral pieces from theatrical and railway people testified to the wide esteem in which the dead actor-manager was held. The remains were cremated.

Lafayette S. Anderson, at one time an actor, but now a member of the postal service of the United States, died in Omaha, Neb., on Feb. 19, of heart disease. News of his passing was only just received by his friends of the dramatic profession in this city. Mr. Anderson was a native of Providence, R. I., and when a mere lad joined the Second Massachusetts Heavy Artillery, with which regiment he served through the Civil War. Later he became an actor and played for a number of years in support of Josephine Foster, Jimmy Claverton, and other noted stars. In 1887 Mr. Anderson married Anna Bell, of Washington, and retired from the stage to enter the postal service. At the time of his death he was post master of Station C, Omaha, and was a prominent member of the local post of the Grand Army of the Republic.

Albert Bernstein, the original amateurish wax-work showman of the Bowery, shot himself at the theatrical Hotel on Feb. 28. Mr. Bernstein was born in Hanover, Germany, sixty-four years ago. He came to America in 1876 and opened a museum in the Bowery. His enterprise prospered and in time he controlled a number of first-class places of amusement. He died a wealthy man and leaves a wife and several children.

Truman W. Johnson, for seven years a valued member of the Sponson company of which Mrs. Fiske was a member, died on Feb. 16 in the Long Island Hospital of pneumonia. He had been a member of the bands of Mrs. Sponson and his body will be sent to Indianapolis, Ind., where his aged mother resides.

Peter Morningstar, an aged lapidary, once famous as an amateur electrician and singer, died at his home in Newark, N. J., on Feb. 27, of paralysis. Mr. Morningstar was sixty-eight years old, and was a prominent member of the local lodges of the Elks and the Masons.

Valentine Scheibler, director of the orchestra at the Grand Opera House and People's Theatre, Evansville, Ind., died of apoplexy Feb. 22. He was known throughout the Middle West as an exceptionally good musician. His son, Louis Scheibler, succeeds him as leader of both orchestras.

Clemens Müller, a popular Italian with Louis J. Wolf, died of apoplexy Feb. 26. He was known throughout the Middle West as an exceptionally good musician. His son, Louis Müller, succeeds him as leader of both orchestras.

Ashton P. Goodwin, a vaudeville musical artist, was struck and killed by a railway train in Chicago on Feb. 29. The remains were interred in Woodlawn Cemetery, Feb. 28. Mrs. Goodwin died on Feb. 23.

John Hayes, the actor, died at Denver, Colo., Feb. 26, of consumption. He had been in that city for three months in pursuit of health. His death came suddenly from a severe hemoptysis.

The mother of Charles M. Loring, leading man of the Columbia Theatre Stock company, Newark, died suddenly in Brooklyn, N. Y., Feb. 23.

Mrs. Edward Kilby, mother of Frank Kilby, died in San Francisco on Feb. 26, at the age of seventy years.

GOSSIP OF THE TOWN



Producer *Missouri*, *Chicago*.

James M. Brophy, the original of the above picture, is this season again the leading man of the Tennessee's Fardine company. Mr. Brophy has played this part for a period of seventy weeks in all the important cities of the country, from the Atlantic to the Pacific. Last summer Mr. Brophy received three excellent offers to appear in stock, but he declined them all. This year he will play a short summer season, appearing in a few of his favorite roles, such as Svengali, John Van Dyke, Davy Crockett, etc., and the leading role in the *Miller*.

Herbert A. Sears opens this week in Boston with Henry Miller in *Richard Savage*, playing the role of Lord Tyrcenne. Last week Mr. Sears won note at the American theatre, New York, in the part of King Charles II in the production of *The Master at Arms*, for which he was specially engaged.

A son was born to Mr. and Mrs. Fred R. Zweifel at New Rochelle, N. Y., Feb. 23.

During Mr. Plympton's indisposition last week the part of Philip, in *The Palace of the King*, was played by Eugene Sweetland.

The senior students of the American Academy of the Dramatic Arts will appear at the Empire Theatre this (Tuesday) afternoon in four one-act plays. They are: *Tennessee*, by J. T. Gund; *The Queen's Messenger*, by J. Hartley Manners; *In the Eyes of the World*, by A. C. Fraser Wood, and *The Birth of the Flag*, an operetta, by A. E. Lancaster and R. O. Jenkins. All of these plays are new to the American stage.

Thomas F. Millard, staff correspondent of the *London Daily Mail* and of *Scrubner's Magazine* during the recent war in China, lectured in the Astor Gallery, of the Waldorf Astoria, the evening of the 23rd inst. The lecture was illustrated by Fred C. Ackerman, war operator of the biography, with a series of motion pictures and photographs. Among these were Japanese infantry carrying a portion of the wall of the native city of Tientsin, Sixth United States Cavalry assaulting the South Gate of Peking, Li Hung Chang in his palace, Peking, Count von Waldersee and staff, scene on the Peiho. The descriptions by Mr. Millard were very graphic, making the horrors of this most cruel war seem very realistic. This lecture will be repeated at Wallack's Theatre March 5, 7, 8, and 10 at 8 P. M.

May Buckley has returned from San Francisco, where she was engaged to play a special season at the Alcazar Theatre, to take the lead role in Jacob Litt's production of *The Price of Folly*.

Ruth Royal (Mrs. Harry MacFayden), who has been seriously ill with pneumonia for a month past, is recovering.

Katherine Emmett, daughter of Katie Emmett, graduated from Virginia College, Buena Vista, Va., on March 1. Miss Emmett is a skilled musician, and will shortly appear upon the concert stage.

James Allison was awarded on Feb. 27, in this city, a verdict for \$33,000 against the New York Life Insurance Company, which had concealed the gas and such like fixtures in the Olympia building when Oscar Hammerstein's mortgage was foreclosed. It had been claimed at the time that these fixtures were not included in the mortgage and the court upheld this theory.

The bodies of the late Giuseppe Verdi and his second wife were interred at the Musician's Home, Milan, founded by the dead composer, on Feb. 27, on the same day a bust of Verdi was placed in the Italian capital at Rome.

Marie Bernhardt arrived from Paris on Feb. 27, and proceeded to New Orleans to visit his mother, Sarah Bernhardt.

James J. Walls was compelled by illness to close with the Holden Comedy company (No. 1) on Feb. 25, having worked five weeks at physician's orders. He will remain at his home in Chicago, where an operation will be performed, and later will come to New York. He will be seen next season in one of Joseph Arthur's plays.

Florence Hawkins closed with Ward and Vokes on Feb. 23 in Boston.

The Castagnola Theatre, Catania, Sicily, was burned on Feb. 24, and two persons were killed.

A band of runaway Indians are presenting L. C. Armstrong's dramatic arrangement of Longfellow's poem, "Hiawatha," at the Sportsmen's Show in Madison Square Garden.

The Duxbury and Strange Stock company put on Leah the Forsaken for the last time on Feb. 22, and Lillian D. Wolfe was highly praised for her beautiful portrayal of the title role.

Colonel W. T. Cody, Buffalo Bill, passed a few days in town last week while on his way from Wyoming to Washington, D. C. The colonel rode with the Fifth United States Cavalry in the inauguration parade yesterday (Feb. 22), and was a member of the Reception Committee at the ball last night.

H. A. Fox, Skinner's new romantic comedy drama, entitled *Betty Ross*, will be produced by William A. Brady and Joseph R. Gansner at the New York Stock Exchange on April 15, with Phoebe Foyes in the leading role. The play is to be produced moderately, and great care will be exercised in making the details of scenery and costuming as accurate as possible.

Edwin H. Low is arranging for the transportation to London of the Alice Nielsen opera company. The organization, numbering fifty-four persons, will be under the management of the *Empress*, on March 20.

A slight fire occurred in No. 140 West Thirty-fourth Street, a house tenanted largely by the theatrical profession, in the early morning. There was much smoke and some minor damage.

Madame Marguerite Pappenberg's vocal studio was totally destroyed on Feb. 26 in the fire at the Strand Hotel. Many valuable tokens and mementos

of Madame Pappenberg's career as an operatic singer were burned, and the rest were made away with the silverware. Madame Pappenberg is staying temporarily at the Hotel Astor, but has taken apartments at the Hotel Plaza, 260 West Fifty-seventh Street, which will occupy after March 5.

Miss E. S. Spencer is delighted with the success of her daughters and their company at the Park Theatre, Brooklyn.

Miss Virginia Johnson White will give a dramatic recital in her studio, in the small ballroom of the Webster Adams, on Sunday, March 12.

Rose Stahl, the first violin in Philadelphia in an American company, last week was the recipient of a number of very handsome presents and 187 different handkerchiefs from her admirers there.

Anna Lorraine of the New York company was robbed at Wausau, Wis., Feb. 27, of jewelry to the value of \$800, that she left in her dressing room during a performance at the Wausau Opera House.

Owing to the illness of Miss Louise Gandy, the role of Mother Superior in *Father* will be taken by Emma Miller on short notice in a substitution matinee.

There was a matinée at the American Theatre, Parsons



THEATRES AND MUSIC HALLS.

Keith's Union Square.

M. E. Curtis and company in Sam'l at the Herald Square Hotel head the week's bill. The art studies remain, and other features are Willis P. Sweetman, Johnson and Dean, Maude Courtney, Empire Comedy Four, Hailbury Family, Hale and Francis, Lones Grimm, Frank Chamberlin, De Rigney Sisters, Hank Whitcomb, Reed and Shaw, Kandy's terriers, and the biograph.

Tony Pastor's.

Herbert Hawthorne and Susie Forrester in A Damage Suit head the list. Lew Sully, Hickey and Nelson, Sophie Burnham, Petchings Brothers, John Le Clair, Josie and Willie Barrows, Barney and Kelly, Sisters Bernard, Hoffman and Maurice, Clifford and Hall, Saville and Stuart, Amos, and the vitagraph fill out the bill.

Proctor's Twenty-third Street.

A new departure this week is a condensed version of The Showman, playing thirty minutes. The Seven Reed Birds, Rauschle, Wilmer and Vincent, Willis Family, Mlle. Alma, the Four Trumpeters, and Jessie Burns are the others.

Proctor's Fifth Avenue.

Madame Butterfly, David Belasco's dainty Japanese play, is in its third week. Adelaide Herrmann in a new specialty, The Artist's Dream; the debut in vaudeville of Lucille Sanders, the operatic contralto; the Bachelor Club, J. S. Burdette, Mabel Maitland, and Julia Ralph are also features.

Proctor's Palace, Fifty-eighth Street.

The feature of the bill is Johnstone Bennett in A Quiet Evening at Home, assisted by Tony Williams. A vaudeville version of The Hustler, the American Quartette, Sunetra, Smith and Powell, Isabelle Woodman, and the kaleidoscope are other numbers.

Proctor's 125th Street.

The leading specialties are Ivan Tscherenoff's dogs, Gertrude Mansfield and Caryl Wilbur in A Bird and a Bottle, a condensed version of The Irish Alderman, Raymond and Kurkamp, Flanders, Burt Sisters, May Vista, Ramsell and Arnold, and the kaleidoscope.

Foster and Bla's.

The White Rats of America have control of the house for the week and offer the following memorable bill: George Fuller Golden, Maurice Barrymore and company, Henry Lee, Bobby Gaynor, Dorothy Morton, John W. Hanson, the Rix Birds, George Gardner, Lewis and Ryan, and Wayne and Caldwell.

New York.

Carl Marwig offers a new ballet, The March of Gold and Glory, which was postponed last week. Adele Kitchie succeeds Lucy Francis Hope in The Giddy Throng. After Office Hours is continued, and Emma Carus and Edna Aug head the vaudeville numbers.

Weber and Fields'.

The stock company remain in Fiddle-Dee-Dee, which constantly grows bigger, brighter and better. New features are added nearly every day, and the advance sale is normally enormous.

Burly and Seaman's.

The Orpheum Show offers the Newsky troupe, Severus Schaefer, Cressy and Payne, Johnson, Ravenport and Lorelin, Bectie Fowler, Louise Dresser, Jack Norworth, and Weston and Herbert.

THE BURLESQUE HOUSES.

MINEY'S BOWERS.—The Oriental Burlesquers are installed for the week in the local orient.

London.—The Imperial Burlesquers are doing the honors this week.

MINEY'S EIGHTH AVENUE.—Abe Lenvitt's Bentz-Santley company have returned to town for a week.

OLYMPIC.—The Merry Maidens are making merry in the remote up-town.

THE DEWEY.—The Broadway Burlesquers offer Harry Le Clair, Bailey and Madison, Dailey and Milton, Cawyer and Pillard, and the house shows a second series of living pictures.

LAST WEEK'S BILLS.

TONY PASTER'S.—Mr. and Mrs. Perkins & Fisher in The Half Way House headed the bill and made their customary success. Their performance, good originally, seems to improve with age and the sketch is always enjoyable, as indeed it had to be, for Ezra Kendall wrote it. John W. World and Jessie Merrilles got in a great big hit in their clever skit, Mr. World taking no end of applause for his clever work and Miss Merrilles winning as much enthusiasm by her neat acting and her winsome presence. Charles Culbertson returned in his capital impersonations; Macdonald and Martell were successful in their sketch, Her Sister's Beau; Herbert and Willing won out in negro songs and dances, and the rest of the big bill showed Pauline Fielding, Murphy and Willard, Roger and Bette Dolan, William Payne, Martha and Leroy, Emerson and Lynch, Kilkenny and Travis, Gilmores and Beattie, and the vitagraph. Business, as always, was enormous.

PROCTOR'S 125TH STREET.—Louise Bennett made the hit of a pretty good bill. Miss Bennett's charming personality and her dainty art rendered her songs immensely delightful and they went wondrous well. Especially did she score in "The Little Rebel," a new ballad in recitative and chorus by George Taggart and Max S. Witt, which proved so immediately successful that the audience caught the air on the moment. Mr. Witt's waltz song, "Rosabel," was

ing at Home. Miss Bennett's quick character changes aroused wonder and the stage setting provided was in unusually good taste. The Seven Reed Birds scored their usual hit. Eliza Murnay sang songs of the coast and Celtic varieties with good results. Annie Dugwell, a pleasing contralto, rendered "The Everlasting Light" and other selections. The kaleidoscope sprang a novelty in views burlesquing Vice-President Roosevelt's hunting exploits and Mrs. Nation's smashing a saloon. This opens a new field for the picture machines, that of caricaturing people and things of the day, which should be popular with audiences. Berenda and Breen, in expert club juggling; Lyons, Adams and De Rosa, comedy sketchists; Wilson Brothers, banjoists; Mlle. Alma and R. H. Mohr were the others on the bill.

PROCTOR'S PALACE.—Adelaide Herrmann in A Night in Japan mystified and pleased the audience. Daniel Bandmann in his own version of David Garrick was a satisfactory feature of the bill. Florence Reed apparently improves with every performance. James S. Burdette's stories were well selected. Falando, the instrumental man, made a hit. An acrobatic set that looks like a winner is that of Kennard Brothers. Others were Lunette, Mabel Maitland, Antonio and Enaia, Hume and Lewis, Thurman, the travel views and the kaleidoscope.

KOSNER AND BIAL'S.—Reilly and Woods' Big Show booked in last week and with a few house attractions, gave a capital bill. The especially magnetic event was the local debut of Mrs. Freda Biddle, a Philadelphia society woman, who, under the name of Constance Morris, made an unsuccessful attempt recently to star in legitimate drama. Her vaudeville bow was no more impressive. Mrs. Biddle is a comedy woman and wears very fine clothes, but she appears to possess not a spark of dramatic talent. She offered a little recitation in an apologetic uncertain way that was rendered utterly impossible to guess what it was all about. The recitation was very short, but there was no recall. Ego Blondi held over and varied his programme by using his restaurant playlet. In this and in his truly fine impersonations of composers he proved again his wonderful talent for quick changes and splendid make-ups. Eddie Young and Brother, in club swinging and hoop rolling, showed one of the neatest and most fetching exhibitions of dexterity imaginable. Some of their feats seem well nigh impossible and all are worked with grace, quickness and finish. They made an immense hit. Laura Bennett and Sallie Stembler presented George M. Cohan's sketch, Sophie and LuLu, and went fairly well. The sketch is bright, with many first-rate ideas that are not always realized. Happy Funny Fields came along with her gingery Dutch comedy act that never fails to win deserved applause. Keno

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Hickey and Nelson—Pastor's N. Y. 49
Hill and Hull—Proctor's 225 St. N. Y. 49
Hines and Bevington—Empire, Rochester 49
Hoffman and Mandie—Pastor's, N. Y. 49
Hoggin, Ernest—Empire, Chicago 49
Holloway, Fred—Columbus, St. Louis 49
Howard and Bland—Dunense, Pittsburgh 49
Howard, Wm.—Haymarket, Chicago 49
Hull, Caroline—Haymarket, Chicago 49
Huntington, Fred—Shea's, Buffalo 49
Jack, Ray and Clinton—Keith's, Phila. 49
Jenkins and Ingram—Keith's, Providence 49
Johnson and Dean—Keith's, N. Y. 49
Jones, Mr. and Mrs. Irving—Haymarket, Chicago 49
Keaton, Mr. and Mrs. John—Pastor's, Monroe 49
Kirkby and Astby—Dunense, Pittsburgh 49
Kendall, Ezra—H. and E., Brooklyn 49
Kenna, Chas.—Columbus, Cincinnati 49
LaFayette—Dunense, Pittsburgh 49
Lane Sisters—Standard, St. Louis 49
La Neva—Empire, Brooklyn 49
La Page Sisters—H. and E., Brooklyn 49
Laredo and Eddie—Haymarket, Chicago 49
Latell, Fred—Pastor's 125th St. N. Y. 49
Lawrence, Sam—Castro, Lawrence 49
Lawrence Sisters—Columbus, St. Louis 49
Lawrence, Al—Empire, Brooklyn 49
Lawrence Sisters—Empire, Rochester 49
Le Clair, John—Pastor's, N. Y. 49
Lee, Stella—Music Hall, Boston 49
Loebl, Al., and Three Brides—Empire, Rochester, 49
Leslie, Geo. W.—Lyceum, Cleveland 49
LITTLE, AND MARY—Columbus, Washington 49
Litchfield, Mrs. and Mrs. Ned—Empire, Union 49
Boston Music Hall 49
Littlefield, C. W. 49, H., Syracuse 49
Long, Nick—Empire, Omaha 49
Luglio Bros.—Proctor's 22d St. N. Y. 49
Lutton, Emily—Empire, San Francisco 49
McIntyre and Bland—Chicago 49
McIntyre, Maud—Proctor's 125th St. N. Y. 49
Mack, George—Proctor's 125th St. N. Y. 49
Mager and Schmitz—Music Hall, Boston 49
McKibbin, Mabel—Proctor's 125th St. N. Y. 49
McKibbin, Rose—Keith's, Boston 49
Keith's, Providence, 116
Meadley and Rose—Castro, Fall River 49
Lawrence, 79
Manning and Brown—Castro, Fall River 49
Lawrence, 79
Mansfield and Wilber—Proctor's 125th St. N. Y. 49
Mardon—Music Hall, Boston 49
Mason and Pease—Grand, Phila. 49
McKibbin, Sam—Grand, Phila. 49
Mazur and Mizner—Music Hall, Boston 49
McKibbin and Stetson—New York, N. Y. 49
McDermid, Maud—Dunense, Pittsburgh 49
Monk, Joe—Stock's, Rochester 49
Montrell—Keith's, Phila. 49
Moore—Helene—Columbus, St. Louis 49
Moreland and Thompson—H. and E., Hartford 49
Morton, James J.—Empire, Pittsburgh 49
Morton and Elliott—Castro, Lawrence 49
Morton, Sam—Kitty and Clark—Olympic, Chicago 49
Murphy and Allen—Shea's, Toronto 49
Murphy—Olympic, Chicago 49
THE MUSICAL, MR. AND MRS. MARK—Empire
Sam—Francesco, 112
Murphy, Elizabeth—Proctor's, Albany 49
Nello—Haymarket, Chicago 49
NICHOLS, ALICE—New York, N. Y. 49
Nichols Sisters—Columbus, St. Louis 49
O'Brien and Hazel—Music Hall, Boston 49
O'Brien and Jennings—Keith's, Phila. 49
O'Neill and Tapp—Columbus, St. Louis 49
Olivette, Little—Olympic, St. Louis 49
O'Connor—Munroe—Haymarket, Chicago 49
OPERA, AMERICAN—Colmar, Springfield, 49
Oppen, Eben—Pastor's 125th St. N. Y. 49
Pattelles, The—Burlington, Vt. 49
Perry—Radio—Castro, Fall River 49
Petchman Bros.—Pastor's, N. Y. 49
Pheno—Alice—Empire, Brooklyn 49
Pitton, Mons. G. H.—Chicago 49
Polk and Kodlin—Empire, Cleveland 49
Shea's, Buffalo 49
Porters, Three—Shea's, Buffalo 49
Postman, Charles—New York, N. Y. 49
Power Boys—Grand, Phila. 49
Preston and Hovey—Empire, Boston 49
Ralph, John—Proctor's 125th St. N. Y. 49
Ransdell and Arnold—Proctor's 125th St. N. Y. 49
Rance—Terrell, Keith's, N. Y. 49
Ransdell—Proctor's 22d St. N. Y. 49
Raymond and Kunkamp—Proctor's 125th St. N. Y. 49
Raymond, Eddie—Columbus, St. Louis 49
Raymond, Eddie—Empire, Rochester 49
Redding—Francesca—Empire, Cincinnati 49
Reed and St. John—H. and E. 49
Reed, Helen—Keith's, Providence 49
Ree and Cohen, H. and E., Brooklyn 49
Ree, Fanny—Empire, Brooklyn 49
Robbins and Treveneau—Keith's, Providence 49
Rooney and Gehre—New York, N. Y. 49
Russell Brothers—New York, N. Y. 49
Ryan and Ebenfield—Grand, Phila. 49
Saddi, Eddie—Castro, Fall River 49
Stanley and Birbeck—Music Hall, Boston 49
Stauder and Winter—Chicago 49
Stephens, Eddie—Wonderland, Detroit 49
Stevens and Evans—Empire, Pittsburgh 49
Seymour and Dupper—Haymarket, Chicago 49
Sheehan and Kennedy—Grand, Phila. 49
Sodman, Mr. and Mrs. Arthur—Empire, Brooklyn 49
Simon, Louis A.—Keith's, Phila. 49
Stonewall—W. H. and S. 49
Stonewall, Eddie—West Grand, Phila. 49
Smith and Campbell—Chicago 49
Smith and Fuller—Empire, Chicago 49
Smith and Powell—Proctor's, Phila. 49
Smith, Doty and Co.—Empire, Pittsburgh 49
St. George—Brooks—Olympic, Chicago 49
Stanley and Birbeck—Music Hall, Boston 49
Stauder and Winter—Chicago 49
Stephens, Eddie—Wonderland, Detroit 49
Stevens and Evans—Empire, Pittsburgh 49
Strakous—Herman—Cook's, Rochester 49
Sully, Lew—Pastor's, N. Y. 49
H. and S., Hartman, 116
Sunset—Proctor's, Phila. 49
Sweetman, Willis P.—Keith's, N. Y. 49
Taglione, Mme.—Grand, Phila. 49
Tegge and Daniels—Chicago 49
Terry and Elmer—Haymarket, Chicago 49
Thomas, H. H.—Proctor's, Albany 49
Thompson, Mrs.—Music Hall, Boston 49
Thorne, Mr. and Mrs. Harry—Columbus, Cincinnati 49
Empire, Toledo 49
Thornton, Eddie—Columbus, Washington 49
Thornton, James—Empire, Rochester 49
Townsend, Florence—Empire, Chicago 49
Thurston—Howard—Palace, London, Nov. 12 March 21
Tilman—Charles—Keith's, Phila. 49
Winkwright, Marie—H. and E., N. Y. 49
Wolfe, Mrs.—Chicago 49
Wurtenberg—E. and E., Brooklyn 49
Watson, Harry—Palace, New Haven 49
Welch, Charles—Cook's, Rochester 49
Welch, Joe—Columbus, St. Louis 49
Wentworth, Max—Columbus, St. Louis 49
Whitbeck, June—Empire, Brooklyn 49
Whitecomb—Hank—Keith's, N. Y. 49
Whiting Sisters—Shea's, Buffalo 49
Whitney Bros.—Empire, Louisville 49
Whitney Bros.—Empire, New York, N. Y. 49
WILSON, AND MARSHALL—Proctor's 125th St. N. Y. 49
WILSON, AND MARSHALL—Empire, Cleveland 49
Williams and Adams—Proctor's, Albany 49
Williams, Fitta—Proctor's 22d St. N. Y. 49
Williams, Tony—Proctor's, Palace, N. Y. 49
Willie Family—Proctor's 22d St. N. Y. 49
Wilson and Lester—Proctor's, Phila. 49
Wilson—Brothers—Proctor's 22d St. N. Y. 49
Woodman, John—Proctor's, Palace, N. Y. 49
Woods, Fred—Standard, St. Louis 49
Yeamans, Jimmie—Grand, Phila. 49
Young America—Empire, Palace, N. Y. 49
Zazelle and Vernon—Olympic, Chicago 49

ARENA.

SAN ANTONIO, TEX.—Gentry's Dog and Pony Show Feb. 29, 31; good attendance.

BUENAVISTA, TEX.—Spark's Circus Feb. 21; good business.

A SUCCESSFUL SEASON.

For Hendricks, now starting in oil, Ocean, the play that gave him note under the management of William Gray, has been doing an excellent business all season. The company, comprising fourteen, opened at the Michigan, Mich., on Aug. 29 and are just finishing a tour of the Pacific Coast without having lost a single performance or making a change in the cast. To date the attraction is said to have cleared a little more than \$40,000. This is a record for a company in view of the fact that Mr. Hendricks has been before the public only a little over a year. Mr. Gray, the energetic young manager, who did the booking, etc., for this attraction, feels proud of the success and account of this being his first attempt. Mr. Hendricks has, as in former Swedish plays, won great favor, and his well earned reputation for this kind of work had no little bearing on the season's results. The present season will last about eleven weeks, long enough to give the public a good season.

MATTERS OF FACT.

Edward E. Lester's company, headed by William Morris, in "When We Were Young," is doing a good business in the Eastern States. At Boston Morris' company gave a special matinee performance to which only women were admitted. Return dates are being booked by the management in all of the principal towns along the route.

Charles A. Lester opened with Charles H. Yates' Exit Five company at Mobile, Ala., on Feb. 22 after some rehearsals and made a hit.

The published report that H. S. Northrup and Margaret Bourne of the Henry Miller company, are engaged to be married was unauthorized and untrue.

The Brothers of Thibaud, La., are to take out a new show opening at Thibaud about March 20.

Mildred Holland is appearing in the Power Behind the Throne with great success. Practically without exception, the managers of the theatres where Miss Holland has appeared have insisted upon return engagements after nearly every case when it was possible to grant them. Miss Holland has been greeted by overflowing houses.

John L. Keene has been successful in the title-role with A Stranger in New York.

Beginning with A. L. Rusty Brothers' managers of the Economic Theatre, Clinton, La., will assume control of the old-time Theatre Marshelltown, La. The salon will be run compactly with the Economic. Managers holding time at the Marshalltown house for next season should notify the Rusty Brothers.

French embroidery and shangle work on gowns and wraps will be done reasonably by H. L. E. out of this office.

The Hayes Costume Co., which has been located at 63 East Twelfth Street for the past twenty-two years, will remove to 580 8th Avenue on March 10. The increasing business of recent years necessitated larger accommodations, which were found in the five-story building soon to be occupied.

Good musical and popular price opera companies can secure good March and April time at Pine Bluff, Ark., by communicating at once with Manager M. H. Hard.

Frank Colston is colonel Ketchum-West, in Shenandoah, and received strong endorsement from the press.

Charles H. Yule, "The Evil Eye" and the "Fever and the Ague," are both playing the larger cities in Texas to bumper business. After playing New Orleans week of March 3, Al. H. Wilson in the Watch on the Rhine plays Texas for two weeks, then a week on the plains en route to Chicago, and after that two weeks in the Northwest. Both Mr. Ellis and myself are highly pleased with our business this season.

Hope Booth, who is appearing in vaudeville, is in search of a new play of strong melodramatic tendency for next season.

Frank Kilby will not be a member of The Irish Fiddlers, as recently announced. He has not set his date for next season.

Agnes Burroughs continues her successful interpretation of the leading role in East Lynne, and duplicated the "Redhead" and "Symphony" success at the Amphion Theatre, Brooklyn. Her business is at this house far exceeded her expectations.

Owing to the sudden closing of Miss Nethersole's tour, Eleanor Carey is disengaged to consider offers for the balance of this and next season.

Edwin Mordant, a versatile stock lending man, at present holding that position with Baker Stock, Clinton Theatre, Brooklyn, invites offers for next season. He has had wide experience in romantic, tragic and comedy, and possesses the qualifications that always make him a favorite with his audiences. With the "Redhead" and "Symphony" plays, he will be in Boston, Philadelphia, Newark, Washington, in Lost Paradise, Victoria Blanchard in Lynwood, Mark Dawson in Oakton, Charles H. in Nell Gwyn, James Carroll in The Westerner, title role of Captain Lettichair, Lieutenant Hawkesworth in The Girl I Left Behind Me, and this week (Feb. 25) Bette Codd in Under Two Flags. He will consider only first-class engagements.

William Richards is meeting with success as lending man of the Vera De Noe Stock company.

The Summer season at Minerva Park, Columbus, is always a paying one, and the managers of the casino are now booking stock companies on guarantee or percentage for the hot term. Only two matinees a week will be played here.

Eda Marley's performance as the old maid in East Lynne has been commented upon by the press every where.

Marie Gilmer, leading juvenile woman of the Vera De Noe Stock company, recently won high praise for her impersonations of Marguerite in Faust and Philine in Devil's Island.

ENGAGEMENTS.

Albert Erisson for Miss Ed. White
By Shipton Brothers for Walker Whiteside's company
John E. Spatha, John F. Rose, Lawrence Evans, Walker, Mack, Harry Wilcock, John Harrell, A. H. Battison, F. H. Williamson, Joseph Eynon, James A. Smith, Louise Carroll, Helen Wilcox, Adeline Roberts, and Bella Woldman.

For Agnes Burroughs' company: William Sommers, F. E. Swaine, H. C. De Motte, Leah E. Lessie, Mand Sincere.

James S. Kett for The Game Keeper
For the London season of the Alice Nielsen Opera company: Maynard Clarke to replace John Shaw, Frank Rashworth and Paul Nicholson Jr. for their original roles in The Fortune Teller, Herbert A. Cripps as stage director, and Richard Eckold as musical director.

The cast of The Christian, especially organized by Liebler and Company, for a run at McVicker's Theatre, Chicago, commencing April 21, has been completed. Katharine Gray will impersonate Glory Quince, Edna May, Hattie, Bridie, George Woodward, Archdeacon Wadham, Adelaide Warren, Polly Lowe, Mrs. Georgia Pickens, Mrs. Calender, Charles Rowan, Lord Robert, Fred Adolph Lester, Father Lampugh, Guy Nichols, Parsons Quince, and Perdita Hudspeth, etc.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

In Los Angeles and San Diego the long run proved the two greatest successes of the Standard Company's engagement at the Grand Theatre. La Dame aux Camélias, L. A. and La Tosca and Faust did. The house was filled at every performance of the two plays. The stock season at the Grand will reopen Mar. 24, with Howard Hall in his new drama, A Husband's Honor. What happened to his old drama was presented by the Almanz Stock Company. The new play was a great success, which when they engaged Joseph Kligman, who scored a big hit. He offered an excellent portrayal of Jones. The fact that one man can play both Sydney Carton and Jones so successfully is proof sufficient of his versatility. George Webster played Professor Gwendolyn and created much interest. Sada Lewis was in her element as the Swedish servant. Howard Scott was used as the real Bishop and John Baning furnished an excellent and attractive cast. The new play, which was a great success, was followed by a farce, which engaged Joseph Kligman, who scored a big hit. He offered an excellent portrayal of Jones. The fact that one man can play both Sydney Carton and Jones so successfully is proof sufficient of his versatility. George Webster played Professor Gwendolyn and created much interest. Sada Lewis was in her element as the Swedish servant. Howard Scott was used as the real Bishop and John Baning furnished an excellent and attractive cast. The new play, which was a great success, was followed by a farce, which engaged Joseph Kligman, who scored a big hit. He offered an excellent portrayal of Jones. The fact that one man can play both Sydney Carton and Jones so successfully is proof sufficient of his versatility. George Webster played Professor Gwendolyn and created much interest. Sada Lewis was in her element as the Swedish servant. 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CORRESPONDENCE

(Continued from page 21)

BOSTON, Feb. 29.—Lester Walter co. 11-15. *Old Astor* 21.

BOSTON.—THREE TOWNS THEATRE (S. E. Taylor, Jr., manager): Wilson Theatre co. Feb. 21-22 to packed houses in Fonthill. The Two Orphans, Poor But Bright, and The Fatal Card;—ITEM: Archie Sheppard, electrician of the Wilson co., was taken to the Mercy Hospital here 16, suffering from typhoid fever. He is reported as improving.

BOSTON.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Metley Stock co. presented *Emerson and Friends* Feb. 22, pleasing good houses. Schiller Stock co. 25-26 in *A Soldier of the Empire*, *Monte Christo*, *East Lynne*, *Tales from Life*, and *Sapho*; large houses.—ITEM: Manager Hunter, who recently sprained an ankle, is able to be about on crutches.BOSTON.—GRAND OPERA HOUSE (George M. Miller, manager): Keystone Dramatic co. in *Under Sealed Orders*, *Utah, Sapho*, *In Sight of St. Paul's*, *A Soldier of the Empire*, *The Fool of the Factory*, and *Emerson* (from the last year) 25-27; performances good. houses large.—ITEM: *A Soldier of the Empire* (John D. Miller, manager): *An American Gentleman* 23; *Alton Ross in A Poor Relation* 28; *Uninvited Guests* 26.BOSTON.—G. A. R. OPERA HOUSE (John F. Guler, manager): *Clay Clement* in The New Dominion 20; *Good Housekeeping* 21-22; *His Boy* 25, performed to fair houses. Irving French co. 26, 27, presenting *The Runaway Wife* and *A Jolly Alleys*; big houses. The Missouri Girl 1. Martin's U. T. C. 2.BOSTON.—SIXTH AVENUE THEATRE (Charles Bradley, manager): *Two Merry Tramps* Feb. 20; business and co. good. Imperial Stock co. 22-23 opened with *The Lost Paradise*, pleasing good business. other plays: *Northern Lights*, *In the Heart of the Storm*, *The Victorian Cross*, *Dr. Jekyll and Mr. Hyde*, *Lost in New York*, and *East Lynne*. King Dramatic co. 18-23.BOSTON.—MORGAN GRAND OPERA HOUSE (M. Ross, lessee; S. S. Hall, resident manager): Benberg Stock co. Feb. 22-23, presenting *Ronacie, Why Jones Left Home*, *Dr. Jekyll and Mr. Hyde*, *Knobs of Tennessee*, and *Bar Harbor*; good co. and business. Pittsburgh Orchestra 29. *Eight Bells* 1. *The Flaming Arrow* 2.BOSTON.—GRAND OPERA HOUSE (Charles Bradbury, manager): *Jack Hodder* co. Feb. 25-26 opened in *The Woman in Black* to large and pleased house. other plays: *The Ranch King*, *A Bowery Boy*, *Alone in Greater New York*, *A Daughter of Corsica*, *The Octomom*, *The Last Stroke*, and *The Blue and the Gray*. *Alma Chester* co. 39.BOSTON.—ACADEMY OF MUSIC (E. A. Hempstead, manager): *Marks Brothers* co. Feb. 24-25 in *The Duke's Daughter*; *Alone in London*, *A Bird in a Gilded Cage*; *The Harvest of Sin*, *Paradise Regained*, and *Build the Gays Queen*; fair business, good co.BOSTON.—GRAND OPERA HOUSE (Harry Beeson, manager): *Mildred Holland* in *The Power Behind the Throne* Feb. 22, large audience, the hit of the season. *What Happened to Jones* 23. *S. E. O. Old Arkansas* 6. *A Man and His Wife* 8. *Columbus* open co. 11-12. *Scenes from Joseph* 13. *Joseph's Coat* 14.BOSTON.—OPERA HOUSE (Charles F. Keat, manager): *A Nightingale Reception* Feb. 13. *Irving French* co. 21 and *Howard and Garing's* moving pictures 25-26 canceled. *Benedict's Quo Vadis* 26; large house; audience pleased. *American* open co. 4. *Francisca*, magician 8.BOSTON.—GRAND OPERA HOUSE (J. J. McMenamin, manager): *Knobs of Tennessee* Feb. 20; good performance. *Edwin Young* co. in *In the Heart of the Sierras* and *Wicked London* 25-27; good business; co. poor. *The Plague* 8. *The Missouri Girl* 12.BOSTON.—GAMBLE'S OPERA HOUSE (John Mills, manager): *Shebek Holmes* Feb. 25. *S. E. O.* good performance. *Edwin Young* co. in *In the Heart of the Sierras* and *Wicked London* 25-27; good business; co. poor. *Central Picture Play* co. 27. *Old Arkansas* 4.BOSTON.—ABLE OPERA HOUSE (W. K. Detwiler, manager): *A Team Steer* Feb. 21; good business. *Will H. Gray*, as usual, scored. *Kilties* Band 22; fine concert; patriline light. *Mrs. Le Moyne* 23. *In The Greatest Thing in the World* was well received by full house.BOSTON.—GRAND OPERA HOUSE (Harry C. Nally, manager): *Grand and Gaudy* Feb. 22; excellent performances, fair audience. *W. H. Gray*, *Howard and Kathleen Langer* as *Gala* deserve special mention. *A Breezy Time to Crowd* house 27; fair performance.BOSTON.—OPERA HOUSE (M. Ross, lessee; John Mills, manager): *Shebek Holmes* Feb. 25. *Billman* co. 26 in *Special Delivery*, *Charity Rose*, *The Hidden Past*, *Blackmail*, and *Oliver Twist*; good business. *Bebe* 26.BOSTON.—GRAND OPERA HOUSE (C. W. Park, manager): *Metley Stock Comedy* co. in *Incog* Feb. 21; large house; first-class performance. *The Red Widow* Brown 22; fair business; co. good. *Metley Stock* co. in *Lead Astray* 1.BOSTON.—MUSIC HALL (C. C. King, manager): *Benedict's Quo Vadis* Feb. 22; good business and performances. *Smith & Egan* 23. *W. H. 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PROFESSIONAL CARDS.

ALDEN, JOHN

In Vaudeville.

ALLISON, WILFORD

Top-Baritone. Address MIRROR.

ANDREWS, LILLIAN

Character, Grand Dames. Bell Stage Co., under.

BANKSON, JOHN W.

2d Floor St. in Private John Allen.

BECKWITH, WILLIAM G.

Leading Juvenile. Disengaged. Boyle St. Co., Nashville, Tenn.

BRADLEY, LEONORA

Second season Castle Square Stock Co., Boston.

BRANDON, ETHEL

The Flirt. N. C. Goodwin's When We Were Twenty-one.

CAMPBELL, EMERIN

Engaged. Reaping the Whirlwind Co.

CARHART, JAMES L.

Old Men, with Richard Mansfield; season 1899-1900.

CLARKE, VERNER

The Players, 36 Gramercy Park.

CLAXTON, BEAUMONT

Leads. Stage Director. Ballyhoo Co.

COWELL, SYDNEY

Permanent address, Actors' Society.

CRESCY, ELSIE

Lead with The Eleven o'Clock (Western). En route.

DAVENPORT, ZELIE

Liebler & Co.'s The Christian (Western), 1899-1900.

DELAMATER, A. G.

Press Representative Whitney & Knowles' Olympia Vaude.

DENHAM, GEO. W.

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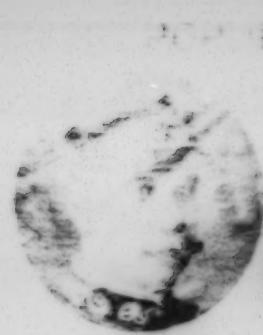
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